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MAXIMUM ROCK'N'ROLL
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TOP

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review, one for radio). the address is: MRR / P.O. Box 288/ Berkeley, CA 94701.

15

NO PARTICULAR ORDER

Jeff Bale

A.O.A.-Con-EP
ACCUSED-EP
DOGS-Mon Coeur Bat Encore-45
LIME SPIDERS-Slave Girl-45
TOM PETTY-Don't Come Around-45
POLITICAL ASYLUM-Winter-EP
PUSHTWANGERS-LP
R.P.A.-Shoot the Pope-45
S.N.F.U.-No One Else-LP
SCREAM-This Side Up-LP
7 SECONDS-Walk Together-EP
SUB KIDS-Boots on Cars-EP
THUGS-Frenetic Dancing-45
UPRIGHT CITIZENS-Facts & Views-EP
V/A-Back from the Grave #5-LP

SCREAM-This Side Up-LP
V/A-Cleanse the Bacteria-LP
INSTIGATORS-Nobody Listens Anymore-LP
DOA-Let's Wreck the Party-LP
CORROSION OF CONFORMITY-Animosity-LP
V/A-Putrid Evil-flexi
MINOR THREAT-Salad Days-EP
DICKS-These People-LP
OFFENDERS-Endless Struggle-LP
HORACE ANDY-Elementary-EP
VICTIMS FAMILY-TP
DRUNK INJUNS-My Dad Butch-TP
V/A-Signed DC-LP
CHRIST ON PARADE-TP

Guest Top 15: Kent Jolly

Pushead

ONSLAUGHT-Power From Hell-LP
A.O.A.-EP
OFFENDERS-Endless Struggle-LP
ACCUSED-Martha Splatterhead-EP
ICONS OF FILTH-Brain Death-EP
POLITICAL ASYLUM-Winter-EP
V/A-Portland Comp-EP
V/A-Japanese 8"-EP
CHAIN REACTION-EP
MINOR THREAT-Salad Days-EP
SCREAM-LP
POTENTIAL THREAT-Social Degree-EP
STUPIDS-12"
DARK ANGEL-LP
SODOM-LP

BEASTIE BOYS-Rock Hard-EP
DICKS-These People-LP
DOA-Let's Wreck the Party-LP
FRIGHTWIG-LP
FUZZTONES-Lysergic Emanations-LP
MINOR THREAT-Salad Days-EP
OFFENDERS-Endless Struggle-LP
RAW POWER-Screams From Gutter-LP
7 SECONDS-Walk Together-EP
SNFU-No One Else-LP
VIPERS-LP
V/A-Cleanse The Bacteria-LP
V/A-Garage Goodies-LP
X MEN-Spiral Girl/Bad Girl-45
SCREAM-This Side Up-LP

Ruth Schwartz

Steve Spinali

A.O.A.-Who Are They Trying To Con? LP
CANNIBALS-Trash For Cash-LP
CRASS-Acts of Love-LP/CHIN CHIN-EP
DEATH SENTENCE-EP
DOLLY MIXTURE-Demonstration Tapes-LP(2)
MINOR THREAT-SALAD DAYS-EP
POTENTIAL THREAT-Brainwashed-EP
PROFAN RELIK-De Levande Skulle-EP
7 SECONDS-Walk Together-EP
6-10 REDLOS-N Ska Fa-45
TARNFARBE-Heroes of Today-EP
TOY DOLLS-She Goes To Finos-EP
WALTONS-Waltons Go!-EP
V/A-Cleanse The Bacteria-LP

JOHN TRUBEE-Blind Man's Penis-45
GG ALLIN-Just about anything
MEATJOY-LP
WHITEHOUSE-Great White Death-EP
ROKY ERICKSON-Starry Eyes/Don't Slander Me-45
NAGY FERO BIKINI-LP
A.O.D.-Wacky Hi-Jinx of...LP
BLACK HUMOR-LP
DEAD BOYS-Absolutely anything
MINOR THREAT-EP (haven't heard yet but know it's great)
PSYCHODRAMA-No-TP
ALICE COOPER-Killer-LP
DOUG CLARK & HOT NUTS-Nuts To You-LP
JESUS #3-TP
TEDDY & FRAT GIRLS-EP

Guest Top 15: Mykel Board

Tim Yohannan

7 SECONDS-EP/CHAIN REACTION-EP
V/A-Spread Bacteria-LP/V/A-Japanese 8"
TARNFARBE-LP/SACRED DENIAL-LP
ACCUSED-EP/ICONS OF FILTH-EP
OFFENDERS-LP
THUGS-45/CANNIBALS-LP
SCREAM-LP
PTL CLUB-TP/THE FRONT-TP
DEATH SENTENCE-EP/ROVSVETT-EP
GUDON-flexi
SMARTPILS-TP
A.O.A.-EP
ABADDON/REJESTRACJA-TP (split)
DEATH PUPPY-TP
OI POLLOI-TP

VERDUN-TP
WAR OF DESTRUCTION-LP
C.C.M.-Furious Party-EP
NEGAZIONE-Tutti Pazzi-EP
V A Single Ticket to Paradise-EP
V/A-P.E.A.C.E.-LP(2)
T.M.A.-What's For Dinner-LP
OLHO SECO-Isto E...-EP
ASTA KASK-Plitken...-EP
VANDALS-When in Rome-LP
SUPER HEROINES-Cry For Help-LP
ASEXUALS-LP
SAMHAIN-Initium-LP
V/A-Eat Your Head-LP (2)
ED GEIN'S CAR-EP

Guest Top 15: Gerard Militine/France



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KJHK Lawrence KS 91FM Mon midn
WSPN Saratoga Spgs NY Sat 5PM
KZUM Lincoln NE 99.3FM Thur 10:30PM
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CJSR Edmonton Alta call sta
KFBI Minneapolis MN 90.3FM Sat 7PM
WDJM Framingham MA 91.3FM Wed 8:30PM
WSIA Staten Island NY 88.9FM call sta

KUOI Moscow ID 89.3FM Sat 11PM
WXDR Newark DE 91.3FM Mon 6PM
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WECL Richmond IN 91.5FM Tues 10:30PM
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WHRS Storrs CT 91.7FM Sat 2AM
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CKDU Halifax NS 97.5FM Mon 8PM
WKLL W Barnstable MA call sta
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WCSB Cleveland OH 89.3FM Wed 11AM
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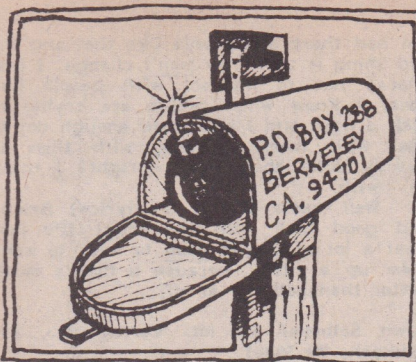
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Dear MRR,

I'm tired of hearing people like Mykel Board (#22) and Ed Jackson (#24) slagging hippies, saying that when punks get into peace movements and similar political causes, they're just being hipies with haircuts. It's not true, of course, but even if it was, what would be so bad about that?

I was a hippie, and I'm proud of it. The hippies created and defined the 60's in a way that I'm still waiting to see the punks do to the 80's. The only thing wrong with the hippies (some, not all of them) is what they allowed themselves to become: stagnant, insular, and reactionary. Punks beware: it can happen to you too.

Where I live, in the mountains of Mendocino County, there are almost no punks, but there are still enough hippies to stage another Woodstock. Surprise: a lot of them are open to the political thrash that my band plays, and even the ones who think it's a lot of horrible noise don't put us down for it; they say it's great that we're trying to do something different. They almost all agree with our politics, even if they can't stand our music.

The point of all this is that if there's going to be any radical change in our society, it's going to take a broader base than the couple hundred or so who frequent the hardcore clubs in various urban centers. A lot of punks are too young to remember that the last time there was a serious challenge to the military-industrial robot culture, it was the hippies who were the single biggest force behind it. It was the hippies who got out into the streets and forced an end to the Vietnam War. Before the punks start calling hippies a bunch of veg-head burnouts, let's see them (us) stop the brutal U.S. barbarism now happening in Central America.

Times change, and even since the 70's, I've identified myself more with punks than hippies, but if I hadn't cut my hair and instead let it grow down to my ass, that wouldn't change a thing inside my head. There are hippies here in the mountains in their 40s and 50s who are more radical (and a hell of a lot better informed) than many of the loudest-mouthed punks I've met.

Punks and hippies, country and city: we can learn from each other, and if we're going to make any difference, either culturally or politically, we're damn sure going to have to work together. Peace, love, and anarchy (you can't have one without the others). Lawrence Livermore/ P.O. Box 1000/ Laytonville CA 95454 P.S. If you're curious about what life is like out here on the frontier, I'll send anyone who wants it a free copy of our monthly zine. And if you want to expose us yokels to some culture, send us your tapes and zines.

Dear MRR,

Over the years I've been involved with the punk scene, I've seen this facet of "growing up" among punks many times: youth in high school is pissed at life, youth goes

"punk", youth is exposed to and adopts many of punk's ideals, youth rebels against dum dum society with new haircut and street clothes, youth graduates from high school, youth must get a job and thus enter the "real world", youth abandons punk ideals and lifestyle, thinking perhaps to him/herself that "Oh well, it was fun, but I guess I was just rebelling against growing up, but now I'm an adult and punk is just kid's stuff. So now I'll watch my MTV and listen to heavy metal/new wave." End of story, a kid in and out of punk. Why?, I ask myself.

Why do so many young punks think adulthood means the demise of rebellion? I want to try and shove some hope down some of you punks' throats. I'm 22 years old. I'm married. I have a son who'll be 1 in May. I have a full time job. I've been the singer for a local hardcore band for 3 years now. I was born to rebel and, with the world in the shape it's in, I see no reason to stop.

What I want to say is that just because you have to enter the real world (job market, college, etc.), that doesn't mean you can no longer be a punk. I've got 2 sets of clothing--the ones I work in (flannel shirts, jeans) and the ones I wear at home. At work, no one knows I'm a punk because I keep to myself, wear "normal" clothes, and wear a cap to cover my haircut. Sure it sucks, but I make my own money, I pay for everything I have, and I don't need nobody. Anyone can do it, and it's a fact of life that sooner or later everyone will have to work. It's my opinion that being self-supportive is more fulfilling than relying on a parent or welfare for support, and when I moved out and entered the "real world", it very strongly reinforced all the feeling I had against our disgusting world. The real world does suck, but don't give up just because you're thrust into it. Be strong! Hell, I'm no big deal, so I know if I can do it without losing the quality of truth punk gave me, anyone can. To all those who have left punk for the real world, I pity you and hate you. When you show your children pictures of your spiked hair 20 years from now, your kids are gonna laugh. They're gonna laugh because it was all just a fuckin joke. My children will see something to believe in.

I just wanna say if this (punk) is what you believe in, don't let the world take your spirit. In the end, all you have is yourself, your mind, your beliefs and ideals, so don't betray yourself.

One more quick thing to add, concerning punk bands going metal. First, you won't change me, so I'm not gonna try and change you. However, as to reviews and scene reports warning about bands going metal, I'm in favor of that. I, for one, pay for my albums with my own money, and if a band changes direction, I'd like to know before I waste my money on something like SSD's How We Rock, cause that's \$7 I'll never get back.

A rebel, Huntsville, AL

Dear MRR,

In reply to a letter from M.Y. in MRR #23, Tim had advised this person to stay in school and to learn as much as possible, and then to use those skills and "middle class advantages" as a weapon against the system. This somewhat sensible argument caused me to reflect upon my own situation, and I seem to run into a paradox of ideals along the way.

I am now attending a two-year technical college, with the intent to receive a degree, supposedly meaning that I will have the skills to get a decent job. But somewhere in this, my second year, I have become unsure if this is exactly what I want now... what with all the talk about students being sure to wear suits for big pressure interviews with corporations, making the college look good as it merchandises its studentry much like one would a commercial product. The purpose of my education seems to be to kiss IBM's and my college's asses just to become a replacement part in a multi-national conglomerate. Is there any possible way of obtaining an education and a job in this

situation without being trampled by the McDonaldland mentalities who will only allow us to be quiet and conservative? There are many other people who are willing to be led by the hand in this way to become part of the system, so if one doesn't suck up to them and play along, they will just toss you to the wayside and grab another fool--there's no room for deviation. And if I do decide to go along for the ride, then when will I get the chance to use my knowledge against the system? It seems that once the system has you, it can bend you to its will--and if you want to protect your job, which they obviously assume, then you must play their game. This is the modern world...

Now, if I do decide to take your advice and not let anyone develop my attitudes for me, then what is my cause of action? Once you thumb your nose at the corporate world, you become a drop out--one starves, struggles...it's the way of the world, conform or be punished. And after a few years of carrying around your "fuck authority" attitude and your rebellion, you get older, your values change, and the need to survive becomes greater--and out go the grand ideas in favor of a job, convention, and conformity. Is it possible to be "punk" at age 40 when the 20-year-olds that you share ideals with discard you as old, outdated, and worthless (like we now do with our once-hippie fathers), and when your own age group won't give you the time of day? It seems that this eventually happened in all previous youth movements, so what's the 40-year-old punk to do but drop the pose, become bitter, join the G.O.P., and get a job. Is it possible to trash it up now without knowing that we will all eventually have to merge with the system to survive, becoming the people we used to hate?

Tim, you're probably saying to yourself now: "I'm not your fucking therapist, kid!" But I'm addressing my arguments to you because I respect your ideas. It may be possible that I am missing something which you could shed some light on. Since the people are the System, maybe the system can be changed--but people seem only willing to protect what they have acquired, and the system, as it is now, works best for these people. I don't think they'll give up.

David Zukauskas/ Run It zine/ 17 Poplar St/ Waterbury CT 06708

Dear David,

Whew, that's a tough one. Usually I forward these personal type letters to "Jolly Time", but I think I'll try to deal with this can of worms myself.

All I can do is relate to you my philosophical approach. This August I'll be 40. 40?! Seems impossible, because at heart I still feel 18. Yet, there is a "40-year-old" crisis that I'm going through. Let me backtrack first, which may help explain something. I went to college, got my degree, and hated it. I mainly finished just so I wouldn't get sent to Vietnam, and have never "used" my degree in getting work. Since then, I've driven trucks, worked in warehouses, been a shipping clerk, etc., etc. My approach is to have a part time job that pays the minimum bills, and then use my knowledge to further understanding and rebellion. It turns out I did, despite myself, "learn" a lot in school. Besides subliminally increasing my understanding of history, I learned a lot about different types of people. And somehow, once out of school, I've been able to increase those skills and understanding, putting together this and that, learning to do a mag, radio show, make friends and enemies, communicate. I can honestly say that on a personal level, I've never felt more self-assured or pleased about what I'm doing with my life. I may not own a car or house or be able to afford to travel, but I can communicate with thousands, and feel great about that. I can stir up shit. I can be a rebel at 40.

But there are areas where it hurts. I have no real friends my own age. Where are yesterday's rebels? I can't relate to my peer group, and that also makes it difficult in terms of relationships. I'd say that the biggest

problem I face is not maintaining my rebellion against the stupidity I see as clearly now as 30 years ago, but in feeling "alone" cause none of my age group buddies are still fighting. I'd also say that my biggest hardships have come from personal disappointments in friendships, and not because of the fact that the world just won't change fast enough for me. Ultimately, my rebellion will have to be sustained solely from inside me. I've learned that I can't count on, or expect, others to see things like me. Can I see myself being this kind of "guerilla" at age 60? Well, the test will be to not, as you say, become bitter, but to maintain my integrity, vision, energy, and sense of humor. I'll let you know in 20 years if I pull it off. Tim

Dear MRR,

This letter is a response to M.Y.'s letter in #23 (the 16 year-old who was having some problems with school).

I am a 14 year-old freshman who is on scholarship at a private school. I get decent enough grades to make the honor role. Big deal, I know you're saying. I am a punk, and have been for several years. I am not very smart, but my grades come from the great effort I put forth. The fucking authority people think I'm a "nice girl". When they learn that I am "one of those damn punkers", they are shocked. What is a studious young girl doing in a movement like that?, they say. They respect me for my views because they know I am capable of supporting them. Someone told me that I couldn't be a punk because I don't drink or do drugs like on "Quincy". I told that person that the media's wrong, and that person believed me.

What's my point? It is that if we organize our personal selves and give our message clearly, we may make a dent in the system. We might not get immediate results, but at least we'll get our message across and maybe "convert" a few too.

And, as Tim said, use those skills (learned) against the system. From a 9th grade history class, you can learn a lot about previous rebellions and why they failed (hint, hint).

I know I sound like I love the system, but having to face 3 more years makes me retch. Stick it out, M.Y., and learn as much as you can. You should be using constructive words rather than profane ones.

Melissa Zitowsky/ Chicago IL

DEAR MRR:

I knew this was going to happen one of these days and the constant influx of mail to my PO Box has confirmed it. What in hell am I talking about? Well, in issue #23 a letter appeared which was supposedly written by me--E. S. Wyatt--in which I lamented the transformation of my friend to punk. This whole thing is a joke perpetrated by that very same friend. . . The fact that I am receiving letters is great, and shows the spirit, open-mindedness and intelligence prevalent in many aspects of "punk" culture. What hurts, however, is that I am being labelled as a material person, a Christian, and a fairly close-minded individual, three things which run directly in opposition to my philosophy.

I figured that the best place to clear this mess up--in addition to writing back to everyone who has written me--is to write you guys. I am currently attending school; yet, it's a Christian school, but no I'm not one of the mindless idiot clones who spout Bible verses and condemn others. Yes, I own a few things (don't we all), but I am not materialistic, I don't care about the business world, and I don't think everyone should have a great home, family, job and Labrador Retriever in the backyard.

What really hurts is that I'm portrayed as a naive fool when it comes to music. After staying home countless Saturday nights in high school to listen to the SEX PISTOLS and TALKING HEADS

while my friends were boogieing to the sounds of the BEE GEES (this was in '78, the worst year ever musically), I feel a closeness to the alternative scene and always have. Yes, I'm 25 now, but my favorite bands are HUSKER DU, THE REPLACEMENTS, REALLY RED, THE BUTTHOLE SURFERS, and X. I'm not trying to justify my connection to modern music--I'm just trying to clear up an image that was the furthest thing from the truth.

What the hell, at least I'll get mail. . . and if you want to get even at my friend for putting me on the spot, drop him a line at: Scooter Spaz/ 2084-B Willamette St/ Eugene, OR, 97405. He's a law student, and I'm sure he'd love to hear your views of the American legal system.

As always?

E. S. Wyatt

Dear MRR--

I'm pretty much a new comer to punk. The music I've chosen to listen to in the past has always been some from of therapy, like "Stand" by SLY & THE FAMILY STONE or "If 6 was 9" by JIMI HEMDRIX. I've always felt very different from people my age (18) and I've tended to be anti-social. I don't really know how to be myself in a crowd. I'm a very quiet person, but when I'm in a large group situation (like school), I feel compelled to be happy in a loud, phony way. When I go to shows, I go either by myself or with only one or two friends. I love to slam (even though I am a girl). Sometimes I get intimidated by my own insecurity and talk myself into believing that punks (and skins) are assholes. Maybe that's what happened with this Halloween person. I don't know. I do know that there have been times when my media influenced fears of punks got the best of me and I skipped seeing a band that I really liked.

I'm not a punk. I'm not anything but human and the same is true for most of my gig-going friends. We like the music, that's it. I mean, if I didn't have the influence of bands like CH3 and YOUTH BRIGADE, I don't know if I would have ever grown up. I feel really lucky to be a part of something that promotes thinking and feeling. God knows there are alot of people out there that have shut off all emotion, have nothing to believe in, and are now enrolled in Control Data Institute because they lack the imagination to be anything more than someone else.

Recently, I've been into becoming semi-social. I've written to people from magazines. I've been getting to know punks in my area and it's great! I'm working on my own attitudes towards people by talking to them before I pass judgement and I've learned alot. Well, that's all. Peace... Nedra/ 164 Wittenberg Rd./ Mt. Tremper, NY 12457

Dear MRR:

I am writing in response to Brian Walsby's letter in #20. The song he wrote about, "Senseless Loss", was great! I personally feel alot of people involved in the so-called 'punk' scene are doing just what they are trying to fight against - being labeled. People ask me if I'm a 'punk rocker' and I say, "I'm a human being just like you. How about that?" (followed with a friendly smile, of course). I don't discriminate against anyone because of their skin color, the way they dress, or the so-called "label" they go by. When people label me as 'Punk', I feel like a thing, not a person!! I don't let it get me down. I just have it, that's all. Why do people feel they have to categorize people? We all have names, don't we? It must be that some people are too fucking lazy and ignorant to ask a person what their name is! And if they don't care to know it, then don't ask and leave it at that!! It's just

too bad there are people like that and the sad thing is that they won't change. I just choose not to interact with people like that. I know when people are trying to pick a fight and I also know enough not to deal with them. Arguing with them is exactly what they want - right? I think so. with

Well, good job on the lyrics, Brian, and good luck with the song! It's just what a lot of people need to hear to wake them up a little, because a little's much better than nothing at all...

Dawn Solheim/ 528 Mt. Vernon St., #5/ Oshkosh, WI 54901

Dear MRR:

Hello, my name is Marc Anthony and I live in a laid back suburban town called Media, 15 miles south of Philly. It's pretty much like your typical suburb - the people with money run things, most of the young are bored shitless, and yes, racism does exist, although not as bad as other places.

I'm in a unique situation in that I feel the racial tension from both sides of the color line. Most of the black people around here don't like me because I don't dress right. I usually wear jeans and a t-shirt. I don't listen to black music, and most of my friends are white. The whites that don't like me do so because they think I am trying to act white by listening to "white" music. Talk about narrow minds!

The reason I've embraced "the scene" is because it's the only place I've been accepted. I've met some real cool people who've helped me understand alot about it. Sure, I've had my problems with people (both black and white) who turn up their noses because they can't deal with a black man liking BLACK FLAG, but I say fuck 'em.

Mark Anthony/622 South Ave./ Media, PA 19063

P.S. I'm very interested in corresponding with people. Please write!

DEAR MRR:

Hi guys. I'm a Canadian punk living in Munich, West Germany for the year. I buy MRR at a little joint called Optimal--a terrific little place. People from all areas of the alternative music spectrum frequent it.

Optimal is better than most at getting overseas imports quick--but sadly, not quick enough. This is most apparent when a thing like MRR is considered: a regular publication. The point I'm trying to make here is that this letter is old--written in the first week of March. But all the same, I hope it gets printed so that I can vent my spleen about something I saw in #21 that pissed me no end.

This letter is directed towards Mr. "skinny, faggot-looking death rock junky" Alin Black of OUR LADY OF PAIN, whose letter was printed and given a well-put-forth rebuttal to in Tim's column. I hope that the fact that it's already being answered doesn't prevent this letter from being printed. I really must speak my mind.

Alin, you stupid, fucked-up little bozo, your (entertaining) letter made my jaw drop open in amazement: God made a mistake! He accidentally stuck a slug's brain in a human body--yours!! Actually, that's a premature assumption. I'm sorry. Who knows, maybe you aren't stupid, but there can be no doubt that you are blind, and a hypocrite! Your friendship with these slobbering fools has blotted out in your mind any possibility of their being in the wrong. How can you justify the beating-up of a dog and an old man? And in the long run: how in hell is punk and its affiliated attitudes, ideas, etc., going to be taken seriously and accepted for

what they really are if the media is given a constant, steady stream of occasions--like the one participated in by your dipshit friends--that they can exploit and expose as the "true" meaning of punk. Where do you think they get it? They don't just make it up! Since the release of Anarchy in the U.K. there has always been some mindless bit of unprovoked and violent action committed by a "punk" for them to dig their fangs into. But you like that, as proven by your pro-violence remarks. We've supposed to be above that man! That's what it's all about! All eunuchs like Nazi Bob do is inspire, promote, and perpetuate the enmity towards punks.. Punk is about Peace and living together. How does working an old man and a dog over fit into that?

And then the royal hypocrisy: "Some are a bit racist," you say. "Why not try to understand them, help them overcome it. . ." you say. BULLSHIT. Tell me honestly now, how often is it when you're hating out with your swingin' skin buddies that you up and say, "Okay, Adolf, let's talk racism." "I want to help you overcome your prejudice." "Let's work on this together." Ha! What a crock man! "Help them overcome it!" Oh, I shall die laughing. Just you go take a flying fuck at the moon, imbecile! They are neo- Nazis by choice! They are racists by choice! It's not a mental affliction they can't help! I take back what I said earlier. You really are stupid!

Just let me make myself clear. I have nothing against skinheads. As far as I'm concerned, they're just bald punks. They're brothers--until blood is shed. Then nobody's all right. Be they skin, punk, rasta, trendy, redneck, hippy, what the hell ever!

Anyway, while I'm still here, hello to everyone in Edmonton. SNFU and DOWN SYNDROME, I'm looking forward to hearing your projects on vinyl! Jeff, you are a certified moron for not having written. Somebody send me a CHIPS I have no Canadian money and it's a bitch to get Deutschmarks changed.

Thanks a million, MRR. See you later. Adam Smasher/ Fliederstrasse 5/ 8027 Neuried/ WEST GERMANY (BRD)

Dear MRR,

My name is Dave Farnell, and I want to tell you a story, so here goes: I live in Seattle and I recently came down to S.F. for a visit. While there, I saw 2 shows/about 7 bands, at the Mab. I saw FANG and DR KNOW, and this story is about the DR KNOW show, OK. DR KNOW is about half way through their set when a skinhead grabs the mike and starts yelling "American Front, American Front!" Next thing I know, the entire group of slammers (or whatever you call them... circle runners maybe?), which, by the way, was about 95% bald teenagers, all started chanting "American Front, American Front!" and Sieg Heiling!!! Not only was I shocked, but I was scared! This was the first time I had ever seen live, voluntary stupidity!! Later that evening, I saw 2 guys (who just happened to have no hair) kicking and jumping on this guy's head. The guy was already on the floor, beaten up, while they did this to him. I know there has been a lot of discussion about skin violence, but I wanted to write to inform people about this most recent ordeal. Being a skinhead (or a peace punk or thrasher or whatever) is like being a preppy or a jock! It's all a fad, a fashion! There's certain clothes, certain words, and certain attitudes needed to be "in" one of those groups. To be a thinker, you need none of these certain things. All you need is a brain, and everybody's got one. But obviously, after watching the DR KNOW show, not everybody wants to use theirs.

Dave Farnell/ 1511 106th Ave. NE/ Bellevue WA 98004

P.S. I have nothing against DR KNOW. I thought they were cool about the whole thing.

Dear Dave,

Since that show, Ness, the owner of the Mab, has decided to bar skins from the club (he used to support them, until they started taking swings at him).

Dear MRR,

In response to slags of N.Y.C.'s skins:

1) We are not "Nazis", nor are we KKK. Being proud of your race is OK if it's Asian pride or Black pride, but all we Whites should hang our heads in eternal shame (for the "sins" of 200 years ago), is that it? Well, I'd venture very few NY skins own slaves or gas Jews or do much else (racially motivated), but try to unify to save our White asses.

2) Nationalism is not necessarily Fascism, although some of us (myself included) believe in one form or another of nationalist socialism. I don't (dare I say "we don't") believe in genocide. This is 1985, not 1945. However, we're tired of foreigners, be they Pakis or Koreans or Germans, who are not born here, getting top priority on small business loans, etc. Our economy is headed for a big fall, and what few public assistance and social service programs we have are already precariously drained. Our prison systems are over capacity with native born Americans (White, Hispanic, and Black) due to our being sold down the river by upper class assholes or our respective races, who meanwhile give more money than ever to foreign elements. Granted, we are a "nation of immigrants", but till we get our own people taken care of, we have absolutely no business taking on more burdens. This opinion, by the way, is shared almost universally among the country's working class (again, White, Hispanic, and Black).

3) This opinion is not held by the upper and upper middle classes because they got it made under this system, at least comparatively. And we are tired of all you spoiled little rich assholes from the suburbs spouting off and calling us "KKK" and "Nazis". Go fuck yourselves. Why don't you try living on Avenue C (sans Daddy's allowance). Then snivel about peace and harmony. This is not the 60's "Yohannan's Troops". (or dupes). It's very easy to live in the suburbs with mommy and daddy and come into the inner city 2 times a week telling us to love each other. Well, let me clue you in-- you can talk love and unity as much as you want to poverty stricken Blacks and Hispanics, but to them you are always gonna be the enemy, cause you're rich, snotty little White pussies in their book (and to poor Whites).

4) Every fucking time we skins work out a truce with the other minorities, you asshole communist bastards agitate till we are "at war" once again. Further, you don't even know why the conflict between the skins happened. Two years ago, a hardcore girl was beaten and raped by a Puerto Rican gang in Tompkins Square Park. Subsequently, a group of skins killed one of that gang's members. It was an altogether senseless situation, and most of the Puerto Ricans (as well as us) would rather let it ride as even. But no, you won't let it die. And last summer, it was the skins who were attacked, not vice versa. Hopefully, this summer will spare us further hassles. If not, I assure you that I will use my influence with some of the older Spanish to squash it, as I did last year. And if any of you asshole Peace Punks once again start hollering "Nazis" as we attempt to keep peace in our neighborhood, I'll personally stick my foot right in your crassholes, because we, the NY skins, are hip to your shit! (A) You almost got Harley killed last year, then made the mistake of gloating over it. (B) You spread rumors of AGNOSTIC FRONT being Nazis. Well assholes, Roger is Cuban and his woman is a Jewish girl. (C) You were jealous of C-SSquat (proper spelling), so you spread rumors of a Fourth Reich being organized by us. Very funny, a "Fourth Reich" which was composed of a rainbow of White, Spanish, Blacks, and a Jew or two, trying to make a stand against the gentrification of our neighborhood. And it was going fantastically until you jealous cretins spread so much poison that the Hitmen (P.R. gang) declared war on

us. What was not there were you crassholes. Then, when you finally got in (against the skins' wishes, into Lee's apartment), you contributed nothing to the building but your garbage and lice-ridden stinking pestilence. You are shit. All your talk of "anarchy".

5) You are all living proof that anarchy is not going to work (sorry, I used that 4-letter word you are all so afraid of). You all worship CRASS, but CRASS would have none of your lazy asses either.

6) Tim Yohannan, I strongly urge you to get your facts straight before attacking the NY skins again. You ramble on about "fascism". This word is tossed around by you and your pink friends in the suburbs too much. Fascism is taken from the Italian "Fasces", a symbol of an ax, surrounded by a stick, and bound together with rope. It stands for "strength through unity". What you mean is "totalitarian", huh?, like the Russians, huh, your Red friends. Well, in Russia (or for that matter Cuba), you and all your agitating kind would be shot. If you are so brave, such a grand revolutionary, why do you single out only the skins? Why don't you try fucking with the 5%ers, or the Nation of Islam, or the F.A.L.N.? I'll tell you why--they'd blow your white cracker ass away. So, I hope you do fuck with them, or shut up. You are a relic from the (so called) New Left of the 60's. It's 1985, time to prepare ourselves for the real riots. And "you'll work harder with a gun at your back and a bowl of rice a day". And while we share America, if you're lucky, we'll let you go to Russia or China or Israel. But just get the fuck out of America. Because, contrary to your propaganda, it's not the Spanish Americans or the Blacks were against, but Red assholes like you, the Zionist organized government, and the rich of all colors. Tomorrow belongs to us.

Bobby Snotz/ #87756/ Bergen County Annex Jail/ 160 South River St/ Hackensack NJ 07601

Bobby,

OK, I'm gonna take your points one by one, so here goes:

1) Originally, the German Nazi Party, like the Italian Fascist movement, contained little racist theory. The Nazi Party, or National Socialist Party espoused a strong anti-capitalist doctrine at home, coupled with an equally strong nationalist fanaticism, both at home and in foreign policy. It was only later, when Hitler joined and gained strength, that the racial supremacist theory was added. My point is that you are indeed a Nazi or Fascist in that sense. A fascist does not necessarily have to be a racist. There are Latin American fascists running Paraguay and Chile and Guatemala-- they owe a lot to the Nazis.

2) I basically agree with you that the social services are not serving the poor, or even middle classes, but that has nothing to do with immigrants. It has to do with a system that serves the rich and to hell with the poor. That's called Capitalism.

3) The poor are fucked over. But it's not the middle class suburban kids or people that are doing it. We live in a system that divides and conquers, where the very rich and powerful try to con those in the middle into believing that they too can attain power... all they have to do is buy the American dream. In other words, the middle and upper middle classes are bought off with dreams and propaganda and TV, etc. They are taught to think only of #1, themselves, and fuck everybody else. The poor buy into that too. They think that a "piece of the pie" can be theirs too, and they adopt the same "fuck everybody" attitude. If they think I'm the "enemy", then they are as sadly deluded as you seem to be. There is a ruling class in this country, and they pull the strings, no matter who is "elected" president. If the system is fucked, place the blame where it belongs.

4) I am not an anarchist or peace punk, but I don't see how they are responsible for the skins' problems with Puerto Rican gangs. Do the Hitmen buy MRR and read that NY skins are accused of being Nazis? Gimme a break! I'd venture to say the problems are more about minorities wanting to defend their "turf" against

Whites moving in, and about cultural differences.

5) I do have my facts straight about "Fascism", but urge you to read Jeff Bale's column in MRR #21, a thorough analysis on the subject. Meanwhile, I don't consider the Russians "friends", nor Communists. They are a totalitarian state, not unlike the one you envision after your "victory", when you ship me off to wherever, if I'm "lucky". And again, I repeat, your outlook is purely Nazi, or National Socialist, or Fascist (whichever name you choose). While we agree in what's wrong, we certainly don't agree in why. And while you claim to not be racist, I think it's pretty amazing that you claim that the U.S. government is "Zionist organized". First, I am anti-Zionist, in the sense of Israeli imperialism, and there are many pro-Zionist Jews in the U.S., but where do you get off claiming that they run the country (facts??), or insinuating anti-Semitism? Bobby, get your facts straight! If you can prove your claim, then send the info in to MRR! I'm waiting. Tim

P.S. AGNOSTIC FRONT maintained that there was no National Front in the NY skin scene. Unfortunately, you and your friends have gone a long way towards disproving them. Your outlook comes straight out of KKK and Nazi literature, the American equivalent of England's National Front.

Dear MRR,

I know this shouldn't bother me as much as it does, but well, it does. It has nothing to do with being punk. It's just a feeling. Anyone could write this letter and send it to any zine. This may not seem like anything real bad, and I'm sure that I'm not the only girl this has happened to. A while back I got really drunk and, well, I let this guy go further than he should have. But I was drunk and then I thought everything would be OK. He was really nice. Afterwards, he just left. I know I didn't mean shit to him. He called me a slut afterwards (not to my face). I felt really bad. I'm not a slut, but he made me believe I

was. He is what CHANNEL 3 calls a "Double Standard Boy". The double standard moral code. It originated where the fathers thought the daughters should be virgins until marriage, but it was OK for their sons to get "experience". That guy was a double standard boy. He can "fuck" girls millions of times, but if you're one of those he "fucked", well, you're a slut. People claim to be so goddamned modern, but their views of sex go way back. Here's two songs, one by CHANNEL 3, and one by me written in blind rage at what happened to me.

DOUBLE STANDARD BOYS

Orphan mother how will you feed your kids
One burst of passion and your life hits the skids
Dropped out at 16 you work every day
Their father's got a girlfriend, went surfing today

Sex has nothing to do with love
It's only one night and you know it because
Double standard boys want more and more
Used to have dreams of love and romance
Torn dress when you get home from the dance
Now you realize the truth of your fears
Now your dreams get washed away with your tears

Just trust me, I'll be kind. You need it? You're so blind!

Don't you understand the rules of our game
Who are you, I can't remember your name
You feel betrayed and nobody cares
But who ever told you that life was fair

YOU'RE THE WHORE

You knew you hurt me so bad
What if I told you you're gonna be a dad
Why do you guys insist on lying
We're sick of it, we're not buying
You say I'm nice, you'll stop by
But I know it's a big fucking lie

You say "Oh no, you're not a slut"
Then behind my back "The bitch dug her own self into that rut"
Gender don't matter, if I'm a slut you're one too
It's the same, whatever we do

But do you care if I live or die?
No, you don't even bother to say goodbye
I cried to myself but you didn't care
But did I expect you to help? I didn't dare

Stop all the lies you say to me
Why do you think so low of me
Doing it once hardly makes me a slut
You do it hundreds of times, something just don't cut

But I've thought about it and wisened up
Now I want you to shut up
If you ever come back thinking you'll get more

Well, Fuck You! Then you're the whore.

My song is really not that good. It's basically the idea. If you are a guy and you are like a "double standard boy", then wise up. Either you and the girl are both sluts, or you are both doing some natural, perfectly normal thing. It can't be just one-sided. I may sound one-sided by just putting down the guys, but I'm just defending us girls. Please you guys, get your views straight. If you don't want to be "old fashioned", don't believe in the double standard moral code. I'm not telling you what to do, I'm just asking you to think. I know I've been hurt, and other girls have been too, but thank god there are some nice boys. Special thanks to someone special from me, the only guy I know who doesn't believe in the double standard. He thinks neither sex is "bad" for having sex. A.C./ California

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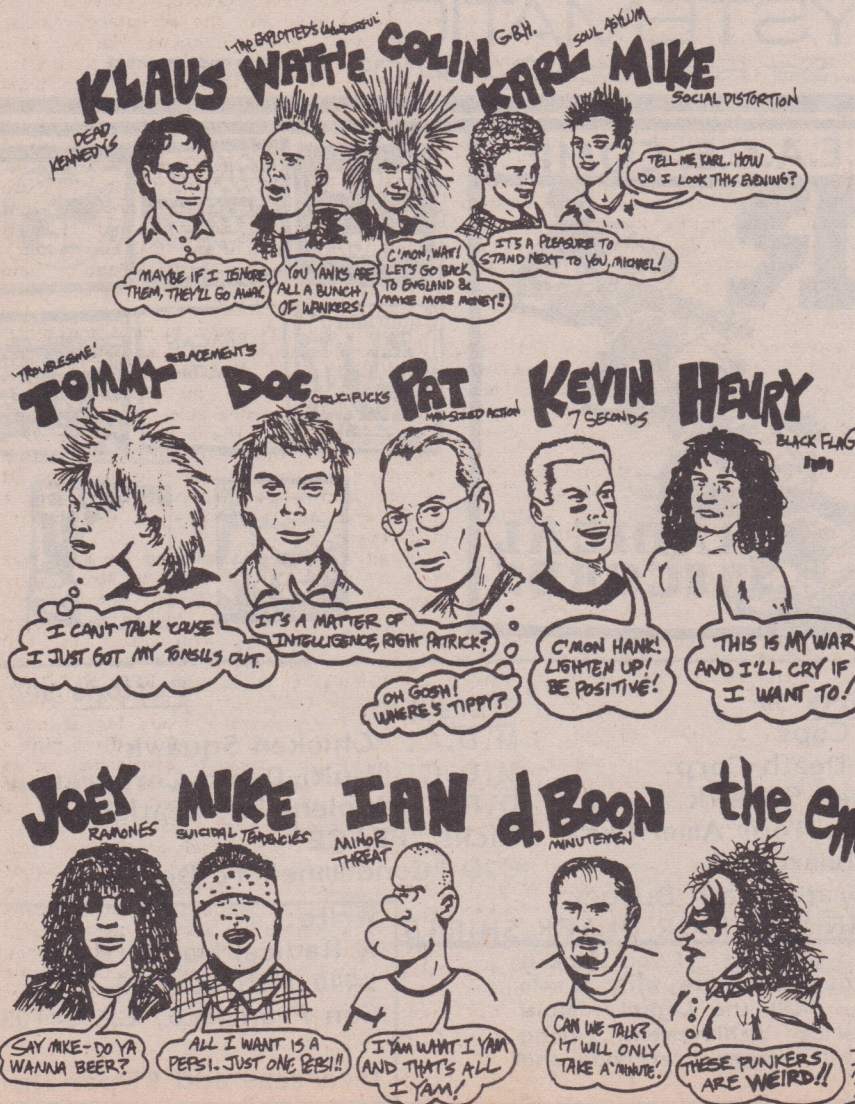
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"YOU MEAN YOU DIDN'T KNOW? WELL, EVERYBODY GATHERS IN FRONT OF THE STAGE AND HOLDS HANDS. THEN THE BAND APPEARS! WE ALL SING ALONG AND SWEAT TO THE MUSIC! WE LAUGH AND MAKE WONDERFUL NEW FRIENDS! WHEN IT'S ALL OVER, WE DRIVE HOME, SHINE UP OUR BOOTS, GO TO BED, AND LOOK FORWARD TO THE NEXT PUNK ROCK GATHERING!"

IT'S TIME TO PARTY with the STARS.....



Dear MRR:

Well, first off, I'd like to thank the mighty Pus for the mention of DARK ANGEL in his article on Speedcore in #22. I would like to point out that we hail from LA, not West Germany, as he noted. Anyone in the LA area, don't be afraid to check us out, I think you'll enjoy us (especially if you like to sweat and THRASH!!!).

Now, to comment on James Moran and Barry Stepe.

True, most metalheads are mindless victims of peer pressure, the underground Deathmetalers are quite a sober lot. Mr. Moran and Mr. Stepe, where you come from, metal IS for rednecks and posers who can't raise their intelligence past point zero. It sounds as if metalers are not the only closed-minded ones in your neighborhood. And I am quite sure that the music those "metalers" listen to is nothing more than the Top 40 garbage that is spewed out by MTV. Bands such as QUIET RIOT, CRUE, SCORPIONS, RATT, offer nothing more than boring, uninspired rock for pre-pubescent. Have you heard such hardcore notables as SLAYER, VENOM, METALLICA, DARK ANGEL, EXODUS, POSSESSED, or others? True, a lot of it deals with Satanism, isn't that a part of reality? Evil forces of humans and nature? If not, you'd better wake up PENI and many other punk bands, whose brand of Satanism just stops short of praising Satan, by blaspheming God. (By the way, I am anti-God, as well. . .). Isn't it true that 9 out of 10 punk bands sing about "screw the government, Reagan sucks, kill all commies, let's have a war", etc? Cliche, cliché. Neos had some real good attitudes, it's a shame they're with us no longer. But, what about, "government sucks, etc." where's the reality in those statements? Instead of just sitting around on your asses and talking about it, why don't you DO SOMETHING ABOUT IT? Form a coalition and protect your rights, or better yet, form a rebel army of punks and start a war on the government!! There's nothing wrong with gratuitous violence, is there? You would know. . .

Just about all Speedmetal is unaccepted by the general public on the basis that it is "too punk, too thrash, no melody." About the only difference between punk and speedcore is that the attitude in speedcore does not dwell (seriously) on self-destruction, and metal's production is a little more heavy guitar-oriented and the playing is a little tighter. But, in many cases, such as VENOM, SODOM, BLOOD DEATH and others, even these barriers are broken down.

I'm not here to defend hardcore metal, the music will take care of itself, but in the instances of Mr. Moran and Mr. Stepe (and many others who feel the same way they do), ignorance is no excuse. If they have heard this type of metal and still don't like it, fine. But if they haven't at all, check into it before you spew off about how "ridiculous metal is." As for the metaler's attitude in your area, I can't speak for that. But, let me tell you, 9 out of 10 hardcore metalheads are heavily into hardcore punk. We look past its generic, uninspired, every-band-has-the-exact-same attitude. At least metal doesn't have to worry about racism, neo-nazism, rape and molestation, etc. at shows. Boy, you guys sure have "reality" down. Why should we sing about it when punk has it down to an obsession? Break it down, would "anarchy" and a No Rules society to keep unacceptable locked away really work? "General ignorance of reality in favor of" a Utopian peace. Look, I would like nothing more than peace and unity in this world, but I don't let my music dictate to me its form of reality, as should it to anyone else. Reality, to me, has nothing to do

with the music I'm into. Do you really think punk (or hardcore metal for that matter), an aggressive, often violent release of energy, is going to change this malicious hell in which we all exist? Who is not seeing reality now? But, I am not one to judge your reality, only mine. (And I'm sure I'll receive a load of mail telling me this).

But I don't know.

I am here to support hardcore metal and punk 'til I die. To me, it's the music, words are a sideline (no offense to poets!), and bad attitudes are detrimental.

Keep supporting your scene, whatever it is, as will I. Believe in yourself. Try not to be cliché or uninspired. Thanks a lot for listening to what I had to say, and if you didn't, that's o.k.

Sincerely,

Gene Hoglan/ DARK ANGEL

6156 Los Arcos/ Long Bch, CA, 90815

P.S.--Pus, keep SEPTIC DEATH going, most of your songs are great!! Also, a big hello to A.O.D.! You guys are hot as hell!!

P.P.S.--Misters Tony and Nick Victor, a lot of us were really impressed with your speech and attitudes on the "Arizona Scene" p.24, #22. Thanks a lot.

Watch out for upcoming LA hardcore metal bands DECAPITATOR and CRYPTIC SLAUGHTER.

Dear Tim,

I'm writing mostly in response to your column in MRR #22. I can't say strongly enough how much I agree with you. If I were to find fault at all with what you have to say, it would only be that you were too mild in your criticism. You are quite right: musical values and personal values are inextricably linked. A musical genre that celebrates macho male dominance, mindless violence, and unquestioning consumerism will inevitably foster those same attitudes in its listeners, whether they are aware of it or not.

But enough flogging the heavy metal horse that should have been dead and buried long ago; I wonder if you have considered that the current HM resurgence is merely part of a larger pattern of escapism into the past. Witness rockabilly, psychedelia, new wave disco, punk jazz, junk funk, all of which represent recycled (or regurgitated) musical trends. It's no coincidence that these retrograde forms should flourish in this era of moral and cultural bankruptcy.

A good parallel can be found in the early 1970's when the corpse of hippiedom lay festering in the dust of self-indulgence, heroin od's, and government repression. The proud revolutionary anthems of the 60's gave way to the sappy whining of CAROLE KING and JAMES TAYLOR, the mindless thud of disco and heavy metal, and, in case you've forgotten, the nostalgic revival of everything from the 20's to the 50's.

Many punks are unwilling to admit their links to the 60's hippies, but I'm old enough to have lived through both scenes and there's no question in my mind that when you get down to basics there's little more than hair and clothing styles (and the speed and intensity of the music, of course) separating the real hippies and the real punks. As a native Detroiter who first saw the MC5 in 1964 (by the way, we were already using the term punk rock to describe Detroit music way back in 1970), I can testify that the spirit engendered by the MC5 in the 60's was not substantively all that different from that of MDC in the 80's.

Too many bands are now confusing form with content. What made 60's music so exciting at the time was not the musical styles or production values (which merely reflected the prevailing trends of the

times) but rather the spirit and raw energy contained therein. Today's neo-60's groups are light-years beyond the originals in technical accomplishment, and yet they're about as exciting (and sterile) as elevator music. They've perfectly captured the sound and totally missed the essence.

History doesn't repeat; it rhymes. If your music sounds like a replica of 60's psychedelia or 70's heavy metal (or 70's punk, for that matter), it's a good sign that your thinking is dwelling somewhere in the past, too.

In closing, Tim, I can't tell you how much I admire the work you're doing. To me you're the heart and soul of MRR. I hope you won't allow your obvious desire to be fair and open-minded to differing viewpoints dilute the powerful force that MRR has become. I'd write more, but I know you're busy, so please take this letter as one very strong vote of confidence in what you stand for. Warm regards,

Lawrence Livermore/ PO Box 1000/
Laytonville, CA, 95454

Dear MRR,

For a couple of years now I've been reading your zine and dozens others. I've been listening to hundreds of bands, have been to years of shows, and most of what I see concerns the peace movement, anarchism, socialism, communism, capitalism. All those ideas are debated by most punks, but at the core of most punks' drive seems to be peace. I'm glad punks are so concerned with peace and social justice, because most of our country is content to listen to Ronald Hitler and Jesse Goering.

A lot of punks resent the peace movement, saying it's a "fad" or it is regenerating back to hippiedom. Bullshit! Anyone who considers peace a fad is in need of a lot of learning. I was in the band NRg for two years, and I quit to join the peace movement full time. If there's one thing I can't stand, it's hypocrisy, and there's a lot of it in punk. So many of us preach and preach and rant and rave about peace and all the means to reach it, but few take concrete measures to achieve peace. Organizing for peace is the wisest thing punks can do. Make your presence known by joining marches and protests, and don't just limit it to punks. Punks are still a minority, but through action, our ideas can influence the majority.

There are many organizations that will gladly send information to anyone interested. Resources are usually cheap because most groups are committed to the cause, not the cash. Anyone wanting to set up a peace organization should write to groups such as: War Resisters League/ 339 Lafayette St/ NY, NY 10012, or Mobilization For Survival/ 853 Broadway/ NY, NY 10003. There are dozens of others, so write to me for info. Remember, we are the future, and if there's going to be a future, we must fight for it! Michael Cook/ Rt 2, Box 499/ Lincolnton, NC 28092 (send SASE), or call (704) 428-3628.

P.S. This town has a real KKK headquarters, so if anyone says they can't start a peace movement in their own hicktown, they must not be trying very hard.

Dear MRR,

I consider myself an anarchist in the most "CRASSian" sense. I've been amused and bored by sophomoric and more sophisticated debates of anarchism. However, I was intrigued by "Dave's" lengthy discourse on punk politics in the March issue.

His criticism has some noble points, but, like others, he neglects an aspect that is most important to me. Besides the humane values anarchism hopes to foster, i.e. cooperation, human rights, etc., the main thrust of anarchists in today's world is not the total destruction of the state, which is but a distant dream (maybe not!). The purpose of being an anarchist should be the weakening of government. If the powers of government can be usurped or crippled, the government loses

its power to oppress. There is a variety of means in which governments can be weakened: protest, vandalism, alternative arts, etc., not to mention subculture activity (this is where punk comes in!).

Also, I disagree with Dave that "efficiency and clarity" are essential in punk's political goals. Except for Right-wing shit, punk's politics run from Democratic-type liberalism to anarchism, a big space that accommodates a lot of free-thinking people. Rather than define, and thus narrow our political aspirations, we should define our enemies more clearly.

We can discuss punk politics more clearly when Capitol Hill has been leveled! Read, think, and act! C. Moore Deuveux

Dear MRR,

I guess I'm what people consider an "older punk", meaning I'm 19 years old and have been into punk since I was 14. I've been really discouraged lately about how we "older punks" are treating the newer faces in the scene. So what if they don't know what their @ means, so what if they've never heard of the GERMS? I can remember when I thought OINGO BOINGO was incredibly underground, and I can say with full self-assurance that I am now one of the most knowledgeable people I know on the subject of alternative tunes. They have a right to be beginners, and we have an obligation to share what we know with them. Share, not preach.

Somebody, sometime said that youth is our only hope for the future; well, it's true-- they, the 15 year-olds of today, are going to be of voting age in about 4 years, and if we put them down for being only half-knowledgeable, they'll go somewhere else for the acceptance young people need, and who knows where they'll go? Perhaps they'll end up in a Youth for Reagan outfit somewhere, and then what will we have gained? I'll tell you! Not much! A few strokes for ourselves (remember the line: "You don't know about the situation in South Africa. How stupid can you get!"), and that's it. And of course, a bunch of kids that had the right idea, but because someone told them it wasn't OK for them to be young, wet-behind-the-ears, impressionable, and vulnerable (as we all once were), they decided "they couldn't make it as punks", so they "want to be a cowboy".

I say we should make it as painless and unhumiliating as possible to "become a punker", so that all those young, impressionable, vulnerable, and basically GOOD PEOPLE out there who are just this moment tuning into an underground station for the first time will be able to be proud of who and what they are, preferably a punk and not a cowboy in the "what" department.

I will now step down from my soap box with a huge THANK YOU to Mr. Bobby Soto of Los Angeles. Bobby met me only once. He, when asked, showed me and my friends where the Anti-Club was and bought us beer and got us into the over-18-only club to see RED WEDDING and OUTER CIRCLE. I guess I was green at that time, into the scene for about a year, and that was one of the first gigs I ever went to. Instead of dismissing me as a wannabe, he introduced me as an equal to members of RED WEDDING and clued me into some good bands. And that's the way it should be! Oh no, back on the soap box again. Offer rides to your younger brother's/sister's friends when you're going to the gig. Anyway, when a "green horn" hits you up for a spare quarter or a cigarette, talk to them, see what they have to say, and for chrissakes, don't put them down. Encourage them to grow in their non-conformity. Just plain encourage!

Sybil/ 881 W Crescent/ Redlands CA 92373

Dear MRR:

I am writing to tell you and your readers about something that happened to me few weeks ago. I was at a local show, and being my usual friendly self, I asked the policeman at the door how he liked the music. I don't like judging people by their appearances and didn't feel too intimidated by the uniform and badge. During the course of the evening, he encouraged me to talk to him. He even asked me about my political views. By the end of the show, he was convinced that I was going to kill the president. I did not say this directly. He got my name and address somehow and he contacted the Secret Service. We got a phone call and a few days later, two agents drove out from Boston to talk to me. They asked me if I had ever seen a psychiatrist or if I had any access to firearms. They took printing and writing samples from me, etc. If I hadn't have been 15 years old, I could have gone to jail for five years. What ever happened to freedom of speech? It's more like "freedom of speech if we like what you are saying".

Just a warning - don't trust anyone, especially neurotic cops, and if you're over 18, don't make any threats on Reagan's life. They can and will screw you for it. I am now very disillusioned with our government's idea of freedom. If anyone can explain it to me, please write. Lara Sergienko/ 61 Moreau Dr./ Chicopee, MA 01020

Hi:

I'm 17. My favorite bands are POISON GIRLS, STIFF LITTLE FINGERS, JOY DIVISION, CRAMPS, CAROUSEL OF DEATH, and I'm sometimes in the mood for INFLATABLE BOY CLAMS, FLIPPER, or PACK OF GURUS.

I feel gigs are over populated and it's not even worth my time to go, even if I'm on the list.

I've been going to shows for 4 years and in '85 gigs are no more.

It seems to me no one can act themselves. I'll see a social person in public. They seem to be nervous to see one of their own kind. Usually they will end up making a fool out of themselves. I watch people when I'm high. I laugh like hell. I noticed a lot of people have a personality complex in one way or another. People can't communicate as I see it, if no one shares, no one learns. But, I still have hope for the hypocrite.

What is the conventional wisdom anyhow? Are there any serious problems? These are two questions I would like answered.

I think that this scene is repeated countless times from Hollywood Blvd. and Fifth Ave. in America to London's Oxford St. What is this, a social position? A form of protest, avant-garde, or a religious demonstration?

I like being in silence, just thinking. I'd also rather be with a few friends than at a "local-nerd" party. A lot of people forget their identity and are not their true selves. I'm thinking constantly, so much that I become completely ignorant of the world. I sometimes feel as my intelligence as an uncontrollable defect. I'm dying out, but if you would like to reply, write:

Steph S./ 910 S. Donna Beth/ West Covina, CA 91791

Dear MRR-

Help! I need your contributions for a new zine I'm starting called Nasa which really stands for anything you want it to. But I know that there are many talented people out there who would like to contribute to this fine zine. We will accept anything except Nazi negative crybaby bullshit that we read so much about. Please send band info, scene reports, etc.

- Doug Williams/ 7530 Park Dr./ Citrus Heights, CA 95610

Dear MRR,

I know this letter may make me look a little behind the times, but I don't really care. I was just looking through issue #18 when I came across the interview with Andi from MAN'S HATE. I liked the interview, but what really got me was the picture of the dog, Snowball, "before" and "after". It hit me in a way that I can't explain, and it really made me want to get involved with any groups fighting for animal rights. I own a dog that looks a lot like Snowball, and just thinking of some asshole injecting, maining, cutting, or even touching him for the "sake of the human race" pisses me off! Please, give the names and addresses of any groups you know of that are fighting cruel experimentation on animals.

Mark Betkal/ 306 Carpenter Dr/ Palatine IL 60067

Dear Mark,

I'm sure we've had such addresses printed in MRR before, so perhaps some readers who are up on the info you want can send it to you. Readers? Tim

MRR,

I'm a 24 year old punk that got bashed in the face about a half dozen times by a 15 year old so-called punk. Why? Because I didn't wear the latest in what I call "poseur fashion". I'm a "peace punk" and the situation was totalt uncalled for. She asked why I don't wear spikes and sport the "hip" haircut? I replied "I don't have to". She then pushed me and said "I'm from NY and started to slap and punch me. I did not strike back. Because of this mishap, I know have a broken nose and black eye. I hear so much about violence in the NY punk scene, but I really didn't believe it. I wonder now! I thought for years that the punk scene was about individuality. I just don't know now.

Wayne Shepard/ 389 College St #9/ Burlington VT 05401

Dear friends,

We at Piledriver fanzine are planning a pen pal list. That means we would like anyone interested in international correspondence to get in contact. It will cost \$1 to get your name on the list, or \$1 if you would just like a copy. All the proceeds will go to the Greenpeace Foundation, which is headed here in Vancouver. Let's all communicate and do something that will be for the good of all of us.

Kai/ #111 13325-105 Ave/ Surrey, BC/ V3T 1Z2 Canada

Attention:

Anyone who ordered a SKATE PATROL cassette- my name is Tim and I used to play guitar for S.P. But S.P. has broken up, and the tape has gone out of print. However, many cassettes were sent out, and we got the majority of your orders filled. But, to those of you who still haven't received them: please write us and tell us so we can refund your money. I'm in a new band now, RAW SEWAGE, and our tape will be out in a few weeks. To those orders that haven't been filled: I'll send you R.S. instead. Is that OK? If not, write, and I'll send money instead. We are not crooks, and I'm very sorry to all who have been inconvenienced. I guarantee one thing: the RAW SEWAGE kicks the SKATE PATROL tape by far, so I don't think anyone will be disappointed.

Tim Buchmiller/ 1418 Oak St/ Highland IL 62249

Dear MRR,

This is an appeal to anyone with a 22c stamp and a desire to communicate. "Partying hellraisers" are impossible to relate to, and blank walls aren't much better. It seems that everyone is so obsessed with fashion, making money, backstabbing, and getting "wasted" that they never see what's going on around them. It's tough staying off insanity, and I'm really starting to wonder if it's all worth it (life in general). But I know there's got to be people out there who feel the same; the key is

communication. So, anyone who has anything to say, please write. I promise I'll reply, and if possible, I'll include some artwork or something.

Dave/ 3:10 Aloha Dr/ Sarasota FL 33582

To Whomever Gives a Shit:

We, DR KNOW, are writing to inform the general public about the shoddy business practices of one Bob Clark of AGRESSION fame. This letter does not pertain to any of the other members of AGRESSION.

We gave Bob \$350 dollars to print us up 100 t-shirts. We received 100 shirts, approximately 50 of them had ink splatters or blotches on them. The ink washed out of most of the shirts we've seen to one degree or another. We returned approximately 25 shirts to see if they could be salvaged, they were returned to us singed from over drying. Attempting to set things straight, Bob gave us 8 more shirts, 3 of which were good, 5 of which were blotched. He then promised to make us a new screen to replace the one that was turning out inferior product, plus 20 shirts and a 2nd screen with a whole new design. What we received was 4 blank shirts and the original screen that caused all the problems in the first place. I might add that all this took place over the course of 5 months, so if you've ordered a shirt from us and haven't received it, please be patient. We now have a hippie helping us to make the shirts ourselves. Kind of a sick outcome wouldn't you say?

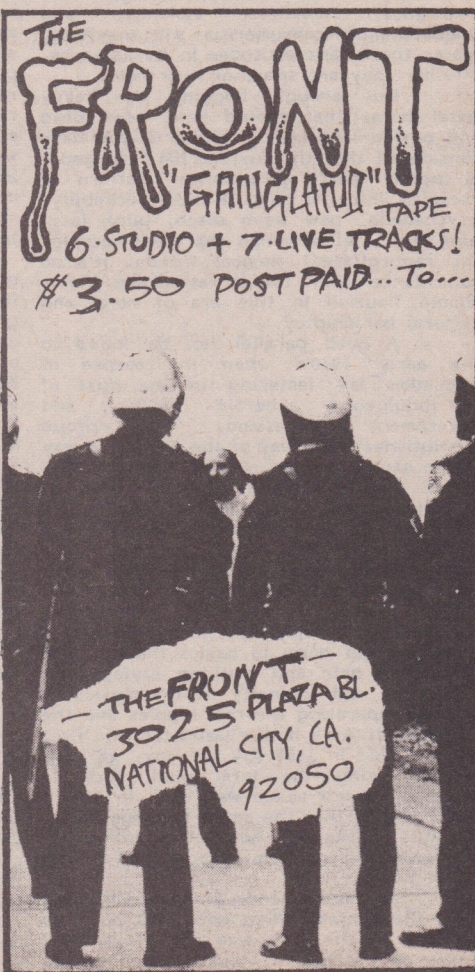
The moral of the story, beware of punx bearing hot t-shirt deals.

Under the wing of a hippie,

DR KNOW

PO Box 7263

Oxnard, CA 93031

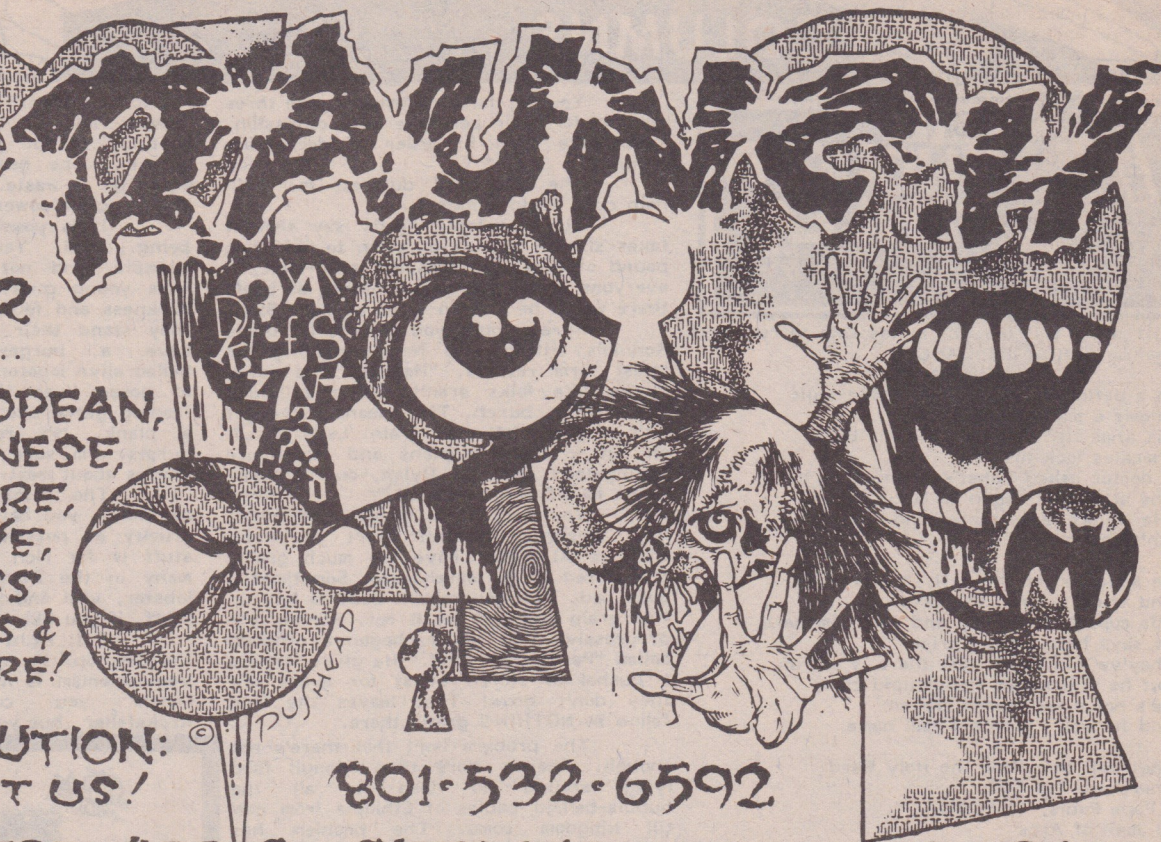


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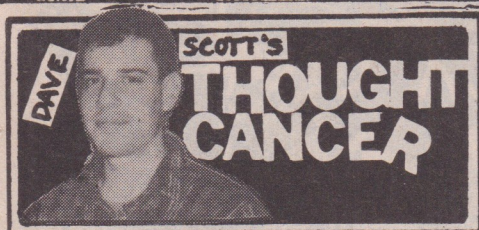
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Just when you thought it was safe to read MRR again....THOUGHT CANCER

Holy Ward

In a darkened room with padded walls
Kneels a man at peace
His arms tied tight around his back
Shackles lock his feet
A doctor asked "what's wrong with him?"
The attendant began to laugh
"He thinks he is the second coming
Isn't that a gas"

He appeared at the U.N. 4 years ago
And tried to grab the mike
The cops beat him up and sent him here
He says he's Jesus Christ
They've run every test there is to run
But he still makes that stupid claim
He's not a registered citizen
And he won't give his real name

They call this floor the Holy Ward
There are 150 Gods
3 Pope Pauls, 19 Noahs
14 Joan of Arcs
The ward keeps getting fuller
If you think of it, it's sad
If that guy's what he claims to be
He's been crucified again



Okay, now I'm REALLY mad. The entire last issue didn't have one letter complaining about me. You asked for it. The kid gloves come off. No more Mr. Nice guy!!

First! MRR really outdid itself in disgustitude with that "interview" with Dee Dee Ramone. It's just incredible that all those snide little corrections and snotty asides were printed as part of the text. What other band gets contradicted after an interview when they have no chance to reply? THE RAMONES were, if not the founders, at least the foundation of punk rock. If they knock a few years off their ages, or say a club is in Brooklyn when it is in Queens, who gives a fuck?

No one is an encyclopedia of his own past. We all tell little white lies. As long as they don't greatly distort the truth or cause any harm, they don't matter. This interview was not an interview, but a sleazy rip-job.

Okay, that out of the way, I'm ready with my own expose. But this one is not aimed at a band who won't be able to defend itself. Instead, this is about you. You know who you are. . .the VEGETARIANS!

Yeah you, you self-righteous tool of the health-food/fern-bar establishment. It's about time someone started fighting back after being attacked by a barrage of maize-and-mushroom misinformation.

You fig fanatics usually give three reasons for your perverse okra obsession. Let's take them in order of decreasing stupidity.

The first and dumbest is: "It'll help cure World Hunger".

You vegetable heads say that it takes sixteen pounds of grain to make one pound of beef. So, goes the lentil-logic, if everyone would eat grain instead of beef, there would be sixteen times as much food.

Sure. Could you picture it? Uncle Ronnie's sitting with Nancy reading the latest farm reports. "Hmmm," he says, "looks like folks aren't eating as much meat, honey bunch. That means we've got lot's of grain left over grain. Let's ship it on out to the Ethiopians and put Bruce Springsteen and Bob Dylan, out of work. . .Ha ha WE are the world."

You bet. It'll happen tomorrow! Hey, mushroom maniac! Don't you know that we ALREADY have too much grain. It's stored in big warehouses. Sometimes it goes bad. The government used to buy up this grain and just let it rot. Ronnie, the progressive that he is, began a program called "Payment in Kind." He gives farmers a bushel of stored wheat for every one they don't grow! That leaves the land fallow so NOTHING grows there.

The problem isn't that there's not enough. There's more than enough food lying around to feed to all the bubble-bellied babies of Ethiopia from now till kingdom come. The problem has nothing to do with making more food. It has to do with the distribution of the food we already have! No amount of carrot crunching is going to change that.

Next; it's pretty rhubarb ridiculous to say that eating fruit and vegetables is healthier than eating meat. I know TOO MUCH meat is bad for you. But so is too much turnip! There are proteins you can get from meat that are very difficult to get from a vegetarian diet.

Sure, if you watch your diet, take your Theragram and eat just the right amount of soybeans, combined with a perfect serving of sprouted petunias, then you may be able to get the same protein you'd get in a Whopper.

But, who is vegetarianism for anyway? Despite the prune-proletarian propaganda, vegetarianism is for rich kids with a lot of time and money on their hands. It's for the people who can afford to shop at healthfood stores where prices are double of those in the local A & P. Plus, more dough for your ONE-A-DAY. It's for people with enough education to know what vitamins and what proteins belong to what foods. It's for people with enough time to take everything home and cook it just right, or with enough money to eat in a yuppie quiche hut, slurping spinach with their ginger juice. People who have real jobs, with an hour for lunch and a dollar in their pocket, can't afford this. A Big Mac gives them the protein they need without a calculator and a pocket full of big bucks.

Okay, now the easy excuses are out of the way. Let's deal with the "humane" issue. It IS nasty to kill an animal. Lions are nasty. Tigers and sharks are nasty. Praying mantises are nasty and people are nasty. Our teeth grind meat. Our stomach juices digest meat. Humankind hunted before it farmed.

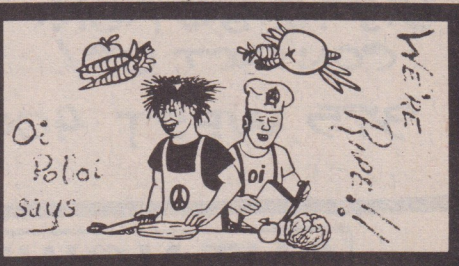
This kind of nastiness is part of our nature. I've travelled through farm country. I've seen cows just hating out, chewing their cud, living the good life off of grass that nobody else wants. (That, of course is another argument against the

"World Hunger" watermelon- heads. There's lots of land that CAN'T grow anything except grazing grass. If these lettuce- loons had their way, this land would go to waste. Well, maybe they could build nuclear power plants on it.)

It is possible to be nasty without being cruel. You can eat meat, for example, and not eat veal. (Veal comes from young cows that are raised in total darkness and fed a diet so poor that when they stand their bones break.) You can have a burger without having a boiled-alive lobster. There's also this kind of goose liver that's made from force-feeding geese who have their feet nailed to a plank. It's ready when their liver bursts. I'm sure there are other horror stories about meat-producing animals.

The point is, if you live off of nastiness, you have to do it with as little cruelty as possible. Most of the nastiest stuff is for rich people anyway. Not too many in the Burger King crowd dine on lobster, veal and goose liver. So ban that stuff, if you like. I'll vote for you.

But right now, buckaroos, pass the catchup. I'm going out for a Wendy's. Vegetarianism is nice for the leisure rich. Maybe you could convert David Rockefeller, but you won't convert me!



Mykel--While I generally agree with your "analysis", I think it only proper to present the following vegetarian recipe, submitted by the Scottish band OI POLLOI, which demonstrates that not all veggies are blueberry-bourgeois or dingleberry-dour. Tim.

How to prepare your ANARCHOSALAD

Ingredients:

One lettuce (nice and crisp)
6 tomatoes (full of Mother Nature's goodness)
½ cucumber
1 courgette (zucchini)
4 oranges (but not from fascist South Africa) some brown wholemeal rolls to eat with it (none of this white bread-plastic crud)
4 apples (ripened under the life-giving sun)
4 raw carrots
lots of various types of nuts
a handful of raisins

Right then! Get the lettuce and spread the leaves all over a large tray which we're going to put the ANARCHOSALAD on. Then take the cucumber, courgette and carrots and slice them up (these represent Cruise missiles and the slicing represents their destruction). Now, just bung 'em any old way all over the tray to symbolise the chaos that is modern society. Oh yeah, sprinkle the black raisins and yellow and white nuts (unsalted peanuts and cashew nuts are good for this), around together, intermingling them to show that racial harmony can become reality as well. Next, cut up the tomatoes into segments and place these in a border around the edge of the tray to represent the limitations and

Do you wear leather ?

We wouldn't buy any new leather items - but at present we all still wear boots and I have a leather jacket. We will continue to wear these articles until they disintegrate as it would be doubly wasteful to throw them away and would not, unfortunately, bring the animals back to life. In case it isn't obvious we bought the leather goods before we became aware of what they actually were and how leather manufacturers profit from animal death. I fully understand some people disposing of their leather stuff as a stand against animal abuse but we, however, cannot afford the luxury of throwing away perfectly intact footwear etc.

Are any of you anarchists ? If so why ?

That really depends on how you define "Anarchy" doesn't it ? If you take the literal meaning of anarchy to be a society without government where every person is a law unto themselves then yes, we are anarchists. Some may say that if the government & police "disappeared" tomorrow then there would be "anarchy" and that it would be violent chaos hence "Anarchy" is not the solution. That argument is useless since it binges on the fact of a sudden removal of the organisations of control. Since this isn't likely to happen its pointless to hypothesise. Anarchy could only be achieved gradually through people changing themselves - and then others by persuasion. You cannot force "Anarchy" on people. Our idea of anarchy is complete individual freedom but coupled with responsibility. Anarchy could only be reality if people controlled themselves - its about responsibility, being a law unto yourself. There's still an element of control except that its internal rather than external. Anarchy can only exist when people begin to act responsibly. You ask why we're "Anarchists". Well the answer is quite simply that Anarchy would be the perfect way to live hence we believe in it. Anarchy isn't just no laws - its no NEED for laws because, as we've said before, people use their freedom responsibly. We know that anarchy can never happen in our lifetime but that won't stop us working towards the goal as every step in the right direction makes life better and a state of near-anarchy as existed in the 1930's in the Basque region of Spain is not beyond us. It is interesting to note that in that example of the Basque Region there was no "chaos" with lots of murders and looting etc. - but rather the opposite - mutual respect and co-operation. The tradition still continues today in the Mondragon area where highly organised but non-authoritarian Workers Co-operatives exist. They have their own factories (jointly owned), their own banks, schools, training colleges etc and most significantly these Workers Co-operatives have fared vastly better than Capitalist organisations roughly comparable to them which have been forced out of business by the recession. Well I could go on forever but basically the present "system" doesn't work and the only solution is anarchy - that's not in doubt. The only question is can we achieve anarchy before we pollute/exploit/nuke ourselves out of existence ?

What are your views on racism ?

Racism is just dangerous and stupid. Colour is only skin deep - we're basically all the same underneath, so why all the fuss ? Those in power, while often pretending to abhor it, in fact use and promote racism in order to keep the oppressed classes fighting each other rather than their real enemies.

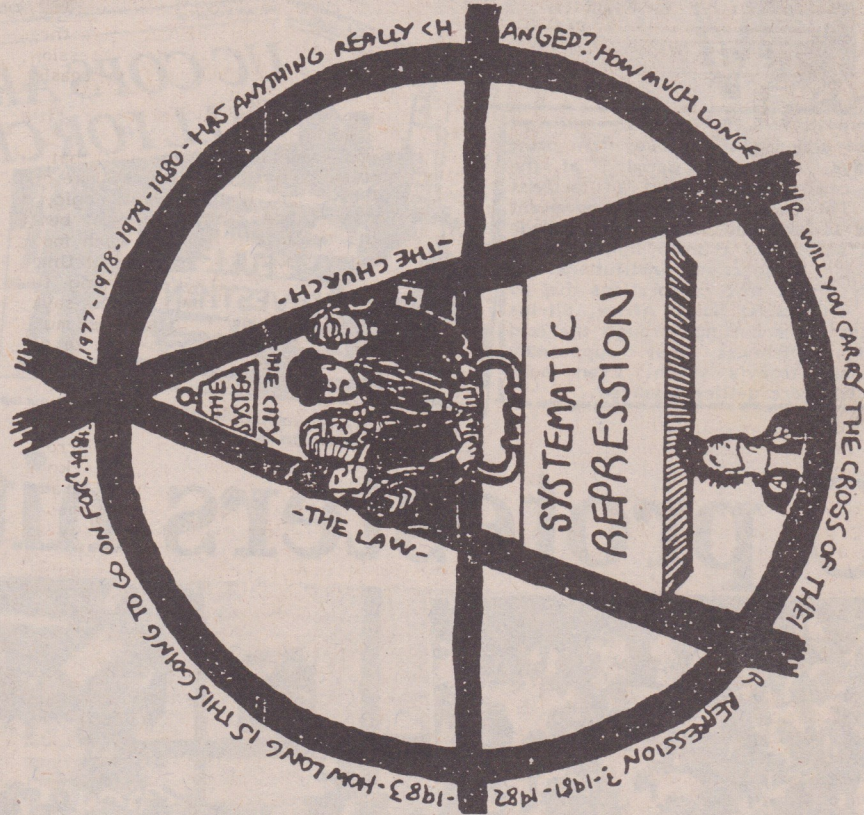
What are your views on sexism and sex rôles (including discrimination against gays) ?

Well obviously we are against people being abused and harassed because of their sex, sexual preferences or because they differ from sexual norms. People should be free to do what they want as long as it doesn't harm others. On the other hand we feel that some so-called "Feminists" have taken things to extremes becoming "Anti-men" and blaming men for all the wrongs in the world, saying that its all our fault for war and the like - shit. Women played a great part in making men go to war - handing out white feathers to objectors and so on - and Mrs Thatcher certainly shows that women can be just as bad as any man. We realise that these "Feminists" are of course in the minority but they'd better cut the shit about nuclear weapons being symbols/extensions of men's phallic power, all men needing castration etc. - its a load of shit.

What are your views on "Stop The City" ?

"Stop The City" is excellent - a good piece of constructive (destructive ?) action - better than sitting on your backside. Although we've tried to get to the London ones we've always missed them for various reasons and so only seen them on TV. Last year, however, I was on the Edinburgh STC and, I must say it was great fun although much smaller in scale than the London demos. I feel though that the last STC did little more than attract attention to the arms trade etc. (apart from the excellent smashing of strip-club & sex-shop windows) and I wonder whether a demo of that size in Fleet Street that went on 'an orgy of destruction' through the offices of some of the press (e.g. "The Sun") wouldn't be more effective - if people are going to get arrested for "Criminal Damage" for carrying a marker pen then they might as well make it worthwhile and smash up something well - like sex-shops, recruitment offices, butchers shops, offices of "The Sun" etc. But basically STC is great. Its putting words into action - getting off your backside and fighting back which is what its all about.

Oi POLLOI





IN THE HEADLINES

Lots of action getting covered in print these days. With the warming of the weather came the warming of activist causes. The anti-apartheid movement continues to pick up steam, with college campuses across the country linking up to force their respective institutions to financially divest from corporations that do business with racist South Africa. Sit-ins and protests are cutting through the cold chill of selfishness that supposedly characterizes today's youth. Even jocks and frat boys are getting involved.

THE DAILY CALIFORNIAN

VOLUME XVII, NO. 68

SERVING THE CAMPUS COMMUNITY SINCE 1871

WEDNESDAY, APRIL 17, 1985

BERKELEY, CALIFORNIA

UC COPS ARREST 158; STUDENTS CALL FOR CLASS BOYCOTT TODAY



UC Berkeley faculty members marched through Sproul Plaza Tuesday in support of divestment protests. See story page 3.

Boycotts and sit-ins flare up nationwide

UCLA, Cornell, Rutgers and Syracuse demand divestment; Columbia halts

UC protesters hit streets



Slamming to SPECIAL FORCES on Sproul Hall steps during anti-apartheid demo & sit-in.



By Bill Knowland/The Tribune

Anti-apartheid demonstrators crowd into a Citicorp bank, throw deposit slips in the air and temporarily disrupt business.

Three banks stormed in Berkeley

BERKELEY — University of California demonstrators yesterday took their anti-apartheid protest to city streets, storming the lobbies of three banks, marching through

Berkeley High School, banging on the locked door of the Municipal Court and parading up Shattuck Avenue against traffic.

"One thing we want to stress is that what we did today is constructive disruption," said Serena Herr, a press liaison for the protesters.

"At the banks, we told the patrons what it meant to have their money in banks that do business with South Africa," she claimed, although the fracas was far too impulsive for reasoned discourse.

Will the news always be news? What I mean is that the mass media in the U.S., while traditionally pro-capitalist and "moderate-conservative" in perspective, is now threatening to become an outright organ of the far Right. Recently, the ABC Network was bought out by a company that includes William Casey, head of the C.I.A., as a main stockholder. And ultra-conservative Ted Turner, friend of Jesse Helms, is trying to take over CBS. In other countries there are coups and coup attempts against governments. In the U.S. there are coup and coup attempts against corporations. And the U.S. version is no less threatening than the other type. If you think the media is biased and uninformative or misinformative now, just wait till these goons get ahold of the networks. Hope you take this as seriously as I do.



Examiner/Chris Hardy

demonstrators staged a spirited die-in in front of the St. Francis Hotel on Powell Street at Union Square

THE GREAT ROCK 'N' ROLL SWINDLE

Glen E. Friedman

This column thing is pretty cool. As I stated before, I'm very into mass communication. Undoubtedly, it would be great for it to include feedback whenever those involved are interested. I finally did receive a few questions regarding various parts of the "biz" for some folks interested in making their own record label work better. Great!

The first question asked for "information regarding industry standards for royalty payments and scales". Well, as you and everyone should know, that for an independent label, payments, scales, and pay days may vary greatly. Usually, to stay "alive", the most any indie label could afford to pay as a royalty would be a 50% split with the band (this, of course, would be after all expenses the record company has incurred from the recording and manufacturing of the product). Some indies can pay as little as 15% of the wholesale price of a record that sells around \$8 retail. All in all, on an indie label, the band "should" be making at least \$1 per album sold, after expenses. None of this should include publishing royalties, which would be figured in separately.

For a major label release, 10% or 11 "points" (as they call percentage) on an \$8.98 list record is the average, with approximately 2 of your 10 or so points going to the producer of the record,

leaving the band with about 8 points. On a major, those points are the percentage you get from the list/retail price of the record, again, not including publishing. Pretty interesting, huh?

The second question asked about "low cost copyrighting methods". Well, the absolute cheapest way to have a copyright on any material is to make a copy of whatever is intended for copyright, seal it well in an envelope, and mail it to yourself. Be sure, most importantly, that it gets postmarked legibly, and for legal purposes I believe this will do. But that postmark must be clear. Actually, it is not too hard to do it more officially. Go straight to the local copyright office or call the closest one and request or pick-up the specific forms for whatever you wish to copyright, then you mail the stuff to the Library of Congress in D.C. (who asks for 2 copies) and it costs around \$10. Check it out.

The last question for this month's column asks a very basic "any legal shit that may be important for my company?" To which I give a very basic answer: A) Don't spend/waste anything (time or money) without contracts. It can be done very easily and keeps things out in the open from the start. If you're working with decent people, in general, if there's no "hit" there's no worry. But it's good to be on the safe side. B) To cash checks for your business, you will have to file a D.B.A. ("Doing Business As") form with the local municipality and newspaper to have proof. C) You should also never forget when you invest your time, talent or money (being in a band or signing bands to your company) how long you are going to sign for, number of records or years, and exclusivity you give or get from recordings made with the company.

The above are some of basic answers to basic questions. I hope they are of some use to you. If you would like to add

anything or correct me or ask any other questions, please write to this column c/o MRR. Remember, for really heavy legal stuff, you can go to a library or lawyer (the latter is insanely expensive, but no doubt often necessary).

Partial credit for research and congrats go to Lisa Fancher of Frontier Records, who has recently been picked up by major label Island Records, distributed through Atlantic, to help get the Frontier label into many more stores throughout the world. Good luck Lisa!

Optional Reading: In society such as we live in, at no time will everyone be happy at the same time. Some suck, some will have to suck. You can't help but do one or the other. It's you and I and I think I know it! So what do we believe: Rule #1, there are no rules! Right? Wrong! Being hypocritical today is the easiest thing to do except breath (unless of course you're an asthmatic). I don't knowingly do it, and words sometimes are created after each other and seem to contradict each other. In fact, I do not believe this to be true. Either I did not correctly state my case points or you did not take them for what I believe I meant them to be. What the fuck, huh? What do you think you consider yourself to be? What do you think you really are? I don't know about you, but... Take care, Glen E. Friedman.

This month's picks: BEATIE BOYS "Rock Hard" EP, JOHN LEE HOOKER "No Friend Around" LP, IGGY & THE STOOGES "Raw Power" LP, BAD BRAINS all, PARLIAMENTS "Greatest Hits" LP, MURPHY'S LAW demo, U.T.F.O. "Roxanne, Roxanne" EP, BLACK SABBATH "Parrwoid" LP.

Skateboarder Dies at 75

Jalopy, the 175-pound Galapagos tortoise who scooted around Staten Island Zoo on a skateboard during his long battle with cancer, has died of pneumonia, officials announced yesterday. He was about 75.



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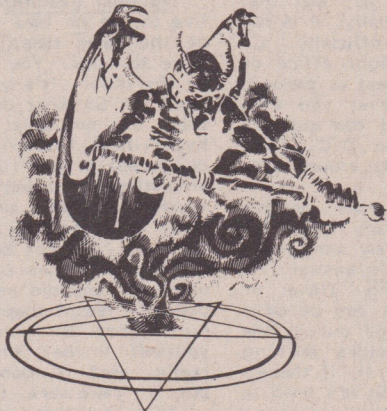
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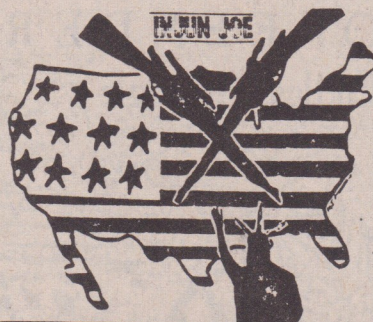
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A FEW CHAIRS



JOHNSON UNIT

EUGENE-Hello everyone. The scene here is doing alright. The winter was a bit on the bleak side-- a few shows here and there--but it's starting to pick up again. Right now the problem is that the underground clubs and houses have been closed down, mainly due to people moving or getting evicted. the main places were the Vatican, Club Bag, and Project Space--now all deleted. For the most part, the places to play are basements (very rare), the University of Oregon Student Union (you need permission and a sponsor--HUSKER DU and TSOL played in the cafeteria, but the Ballroom is where bands like the RAMONES, DOA, etc. have played), McArthur Court (for big draw bands like the CLASH, but the acoustics are terrible), Hult Center (a new auditorium with great acoustics, but is stiff, stagnant, and has overpriced bands). There are of course the 21-and-over places that we all know are a drag, but I see hope for new venues opening though!

Locally, bands are popping up all over the place. MOOSE LODGE is a synth band with a tape out, and are moving to S.F. soon; the JOHNSON UNIT are, in their own words, "a pop molestation band" and are really original w/2 tapes out; MIND GARAGE are a psychedelic



RESISTANCE

garage band; The RESISTANCE are a postpunk band with a 4-song tape; and my band, A FEW CHAIRS, who I'll label as Folk Punk, and have a cassette out soon! E-13 has left Eugene (boo hoo). Other bands are BOVINE IMPULSE, SNAKE PIT, JAZZ GREATS, CARGO CULT, PARTY VIKINGS, CANTELOPE PLAGUE, and Michael Billings and his guitar ensemble (they're like a Glenn Branca band). Sorry if I forgot anyone!

Radio could be better, but we have one hardcore show, "Modern Mono", on KRVM (c/o Lucy Lizzard/ 200 N. Monroe/ Eugene OR 97402). KRVM also has a Radio 80's show (more mainstream but better than nothing). As far as fanzines go, there have been many that have come and gone, but one now is Strength Thru Plaid (P.O. Box 11513/ Eugene OR 97440). Hopefully another is on its way.

One last comment on something disturbing me, which is the "higher-ups" in Oregon are considering a 5% sales tax. Oregon has never had a sales tax, and personally I would like to keep it that way. Thanks for letting me blah blah about Eugene. If you'd like to write me, it's: Mimi/ 285 W. 14th #8/ Eugene OR 97401. Take care. For gigs here, call Lucy and/or Malcolm at (503) 344-2475.

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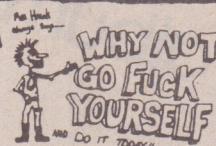
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CHRIST ON PARADE



Interview by Jo

Barrie - vocals
Mike - guitar
Noah - guitar
Malcolm - bass
Todd (not present) - drums

MRR: When did you get together?

Mal: January.

MRR: How did you get together?

B: Well I was sick of TEENAGE WARNING and I approached Todd who was in TREASON, about doing another band because he was getting a little tired of TREASON. We put an ad in Rough Trade and got Noah, and we originally had this guy Mark to play bass but he didn't want to so Malcolm said he'd do it.

Mal: Yeah, TREASON wasn't going anywhere.

N: Neither was TEENAGE WARNING with all the flakes.

Mal: And then we asked Mike.

B: We got Mike last, saved the best for last.

Mal: Basically we've all wasted time in a lot of bands and we're all frustrated.

N: I think that's one thing that helps with the band.

B: We appreciate people who aren't flakes.

MRR: What does CHRIST ON PARADE mean?

Mal: It's not to be taken literally, just that anything that's taken seriously in this society is really exploited, like christ and religion..

B: You can get bumper stickers with Christ on it.

Mal: It's not only christ and religion, that's just the most extreme. It's everything. This is a competitive society and anything is used to get as much money as possible. When I thought of the name I was thinking a lot about religion, I've never been religious, but I was thinking about how christianity affects our life, since most of the people who control our lives are religious. Just because the bible says something doesn't mean it will come true, but there are people who believe in the bible with the power to make things come true, like blowing up the world.

MRR: Is there any general message you want to get across?

Mal: That we're all just shit, but there's nothing wrong with that.

B: People are who they are, it doesn't matter, there's no reason you should try to be somebody else.

N: Like going to a disco just to fit in.

Mal: People are always tempted to become rich and famous, but only a few are ever going to get there. It's bullshit. It's just to keep hope in people so they'll keep the system going. You don't need all the garbage society feeds you. That's why I think it's important to keep the punk scene going, where kids can go and have an alternative to all the shit from school and TV.

M: Maybe you can open their eyes a little and make them a little more aware of what's going on.

MRR: Do you think the scene is an alternative lifestyle as well as alternative music? Do your lifestyles support that?

N: I don't think the scene is an escape from reality, I think it's more a group of people who don't fit in and don't want to fit in. MRR: So do guys play a show and then go home to 9 to 5 jobs?

Mal: I just work enough to pay rent and food, because I can't stand working at something I'm not really interested in.

N: Well I go to school.

MRR: You mean you haven't dropped out yet?

N: Not yet.

M: You're lagging.

B: He figures he's gone this far...

N: And I work on the weekends selling records. B: Me and Malcolm work at the same place, and we do as much to destroy the place as possible, give away free food.

Mal: I've spit in the dough before. It's too bad I didn't work tonight, I've got these big gobs.

M: Your boss is going to read this and fire you.

B: Well we all try and do our part at work. N: Where they work it's easier to do that. Where I work is crazy, it's the tourist trap of america, crawling with trendies and senior citizens.

MRR: What are your future plans?

B: Put a record out.

M: Wake up.

B: Tour.

M: Yeah, we've got to play some shows. We have shows coming up but we haven't played any yet that have been much, just some parties and stuff.

Mal: And to get across to people, so many new bands have nothing to say.

B: That gives people more of a reason to knock punk. It always seems when you see a punk on TV they always pick some idiot, they pick a band to follow around that's stupid. Some stupid band that just drinks beer and has nothing to say, and everybody gets the point "oh that's what punk's all about huh". There's a lot of people I've talked to who try to tell their parents how politically aware everything is and their parents see this band that's on TV that's just a bunch of stupid drunken idiots, and go "Is that what punk is like, I don't want you going to shows".

Mal: There are people who will see something like Quincy and go to a show and have a lame attitude, and many people have rejected punk because of these people, but I think that's wrong. Just because some people don't have it totally together you can't reject them, you're trying to get across to them.

M: No one has always had it together.

MRR: What do you think of the outbreak of violence at shows?

B: It's stupid. It seems like it's the same group of people who start the fights. How can a group of 5 people fuck up a whole show for everybody else? It's so stupid I don't see how it can be tolerated.

Mal: The punks are the only group that will accept these people, and they try to destroy the scene, it's fucking stupid. No other group will let them hang around.

MRR: If a fight broke out while you were playing a show is there any way you would handle it?

N: We'd stop playing.

B: We'd try and stop the fight.

M: You can't just stand there and look stupid

Mal: If the case is a group of people threatening individuals in the crowd, the band can't ignore that, to keep on playing like everything's fine. There are people who are being intimidated and aren't coming to shows anymore. That's really sad that people are too scared to come to shows.

B: If people want to get beat up they can just stay at home.

N: My whole idea about peace and non-violence in general is that before we can have peace internationally we have to learn to settle our little disputes locally, it might sound stupid but you have to find peace within yourself first before you can-(cut off)

Mal: We haven't had too much experience with fights at shows yet.

MRR: Are there any political views you want to get across?

Mal: I don't separate politics from my social life. Politics is about people running my life, who I never asked to run my life, and there's no reason for it. The only reason those people have power is for their benefit, and they should be abolished.

MRR: What would you put in its place?

Mal: People can run their own lives better than some fat millionaire can, just give them a chance. I mean you turn 18 and leave your parents, but it doesn't matter because then you have the government over you, by the government I mean politicians, corporations, and the media. The thing about growing up and becoming an adult is bullshit, because it never changes. You go to school and then get a job, it's the same thing, conforming, being told what to do.

N: That's how the system is set up and you're forced into it to survive.

Mal: It's not human nature to live this way, it's just the way some people set it up to be, human nature is only to survive.

MRR: What are some of your influences?

N: Personally my style is, well, metal. I like metal, but there are more bands I'm influenced by, like the SUBHUMANS.

B: I like a lot of different bands for a lot of different reasons. I like CONFLICT, DISORDER, and MDC. I like GBH music-wise.

M: Well I don't even have a record player

N: He's influenced by himself.

Mal: He's a pure original.

B: He spews originality.

M: I took guitar lessons for 2 or 3 months and then after that I struggled to learn what I could, and I still do.

Mal: That's what makes you special.

B: You're special in our eyes.

MRR: What do you think of Speedcore?

B: I hate Speedcore.

N: I love Speedcore.

B: I hate speedcore because it rips off punk music and has none of the ideals of punk behind it. All those bands have nothing to say, if you don't fuck the devil's daughter, smoke dope and kill your neighbor you ain't shit in their eyes.

JAPAN



Well, first the bad news! Say goodbye to the STALIN kids; Michiro Endo, their frontman and vocalist, has embarked upon a solo career. He recently released an EP which features him in his "new start". Michiro's had solo works before, but this time it seems he's permanently dissolved the STALIN. The new "solo" EP, adorned with 2 large photos of Michiro in all his make-up, seems to be yet another sign of his self-fascination reaching terminal stages.

As for another Tokyo band, BLOOD VERI (formerly G-ZET), I completely agree with the praise Roger has been giving them. I saw them recently in Osaka, and they drew a far bigger-than-usual crowd. Needless to say, their intense thrash and gattling gun drumming was quite an experience. Gone, gone, gone are the slower metal tendencies which marred G-ZET's EP, perhaps thanks to their bassist's departure. Also, their new singer is really charismatic, and really performs for the crowd as opposed to singing at them, like countless other bands do. Lastly, kudos to BLOOD VERI for playing with all sorts of bands, regardless of cliques.

Kyoyo Scene: One faction which seems to be well-represented in this town is (what I call) the "Johnny Thunders punks". This breed usually tends to think that rock is crazy fashion and reckless drinking/drugs, and they generally shun the social/political aspects of punk. These people all tend to worship the NEW YORK DOLLS, JOHNNY THUNDERS, and various "glam rock" bands such as T-REX, IGGY POP, etc. Many "J.T." breed musicians don't make it past the stage of being a copy band, but the CONTINENTAL KIDS, Japan's NEW YORK DOLLS, have become fairly popular. A lot of "J.T. punks" have closet heavy metal tendencies, but are just a bit too weird to make the switch.

Beat Crazy is the organization behind many of the gigs in Kyoto. Members of SPERMA and CONTINENTAL KIDS are Beat Crazy's backbone. This group is responsible for booking associated bands of various musical styles (anyone who calls themselves a punk) in a few of the local clubs, which allow Beat Crazy one or two nights a month. They also organize the gigantic multi-band shows at Kyoto University, and have recently started the Beat Crazy record label, which seems to be doing OK.

Kyoto doesn't seem to be much of a town for hardcore, compared to Tokyo or Osaka. Kyoto has yet to produce an innovative or interesting 'core band, although JUNK SCHIZO may change that. The good HC shows in Kyoto are usually out-of-town bands, and there are plenty of people who would be happy if a great 'core band did appear. But until then, we're stuck with clones like BONES.

Fun fact to know and tell: There's a club called CBGB's in Kyoto too! They definitely stole the name.

Records: Beat Crazy just released three! 3 singles by SPERMA, VAMPIRE, and the CONTINENTAL KIDS, respectively. A record by SEKIRI (Dysentery) is forthcoming, which

apparently was recorded in an apartment or something, and is supposed to "accurately recreate the SEKIRI sound", which is harsh, harsh, harsh, and harsh.

Distribution is a big problem here. A lot of good Tokyo records never make it to the Kansai area, which would be the American equivalent of a record from New York not being sold in Boston! A good example is the KYAH EP, which was released about 2 months ago, and still hasn't been seen in Kyoto. Bands here don't seem to think very much about exposure. If they press 1500 copies of a single and can sell them all in their own area, they're content with that. And that is why very, very, very few records make it out of the country. The bands often sell out all their records before many of their fans here could get one. And second pressings are unheard of. Yes, there are very local bands.

The WILLARD's 4th EP is "forthcoming", so to speak. KYAH's second disc is out too. I wonder if that one will make it out of Tokyo— I hope so. GENBAKU ONANIES' EP is really slow paced, and I don't know why. Their manic energy on stage is their best point. God only knows where all those slow cuts came from.

General Notes: I still can't believe the JUNK SCHIZO EP made so many Top 15 lists in MRR #22! Ha, more power to those guys, who are virtually unknown in Japan, having played but a handful of gigs in Otsu, which is nowhere. JUNK SCHIZO is in limbo until May or so, while vocalist John takes care of some unfinished business in the States, but he should be back soon. Expect more madness from this neurotic yet enterprising band.

My advice to anyone who wants to hear more Japanese music is this: Write to your favorite record labels and ask them to put some Japanese bands on their compilations. These bands just can't afford to press enough records to be able to export yet, but they'd be more than happy to put a track or two on comps financed by other parties.



IDIOT O'CLOCK

Bands Seen Around Town: IDIOT O'CLOCK have toned down the noise level a bit, and are beginning to resemble TELEVISION's live sound. I liked the noise better, but it's still pretty good.

The STRIPPER are a bunch of clean-cut fashion punks. I don't like to cry "poseur", but this stuff is definitely punk for people who don't want to get their hands dirty. Very similar to the image of STAR CLUB (who like to generate big ad campaigns for themselves). Both are about as punk as the ALARM, and as original as any other band that rearranged the chords from old CLASH songs until they couldn't be sued.

OXZ are improving. I saw them twice in Tokyo, and now that Mika has turned up the volume on her guitar a bit, their sound has a lot more bite to it. Also, they've picked up the pace of a few songs. If OXZ continue to increase their performance energy level, they could be great, but I'm still the only person I know who really likes this band. Maybe that's why I like them.

COMA is yet another "positive punk" band in a seemingly endless horde of musicians jumping onto the latest trend, which is looking and acting like you've

been sleeping in a coffin for a week or two. Their singer's stage presence is remarkably similar to that of several zombies in "Night of the Living Dead". Perhaps real zombies play even more boring, repetitive music, but I doubt it. C'mon guys, Halloween was way back in October! Other virtually identical bands are: POLTERGEIST, PHAIDIA, SADIE SADS, etc., who all suck. But I didn't like KISS either...

LOU'S HALLOWEEN



LOU'S HALLOWEEN play rock-ish punk, with a heavy COBRA influence, but they need a bit more experience. PAUSE play tight, slightly jazzy po/punk, but their singer just doesn't look comfortable on stage, which mars their performance. HEADACHE are a new (?) ferocious hardcore foursome, with a singer who comes right down to the audience and doesn't leave. Really gruff vocals. Bravo!

SHONEN KNIFE



SHONEN KNIFE are a threesome of cutesy "girls" who play the simplest of quirky pop. This band projects a sort of silly ultra-cute schoolgirl image, with matching Queen-of-Hearts costumes and songs like "I Wanna Eat a Choco-Bar", "Flying Jelly Bean Attack", and "Barbie Doll". They all bow to the audience after every song, and speak using formal, polite language. They all seem to be very serious and reserved (no energy) on stage— I can't figure out why in the world they want to play rock music. Anyway, I still haven't decided whether they suck or whether they're brilliant. They probably suck, but in such a naive and silly way that you kind of have to like them. Incidentally, they have 2 EP's out on the Telegraph label. All you MONKEES fans should check them out.

SEKIRI take the schoolgirl approach of acting disgustingly cute, but they turn it into hideous parody. High squeaky voices and pink ribbons and dumb little dance moves are overwhelmed by horrible grating music and dictatorial vocals. Listening to SEKIRI is like sticking your head into a washing machine. They seem to deliberately play all their songs in some sort of harsh, out-of-key fashion. If they could get a little tighter, they'd have an impressive churning sonic assault, but as it stands now, everyone thinks that they don't know how to play. SEKIRI too, are either brilliant or they suck. Their record should clear things up.

ROMANCE COMPLEX is another "positive punk" band with some stooge of a singer who looks like Casper the Friendly Ghost. The WILLARD are the only band to successfully tread the fine line between "positive punk" and hardcore. They have all the energy of the latter, with the death fascination of the former, minus the stupid visuals, thank gods. That's all for now. Don't get stopped by the cops. Bye, bye. Gio.

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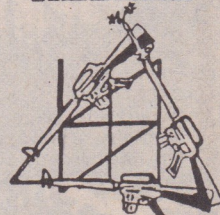
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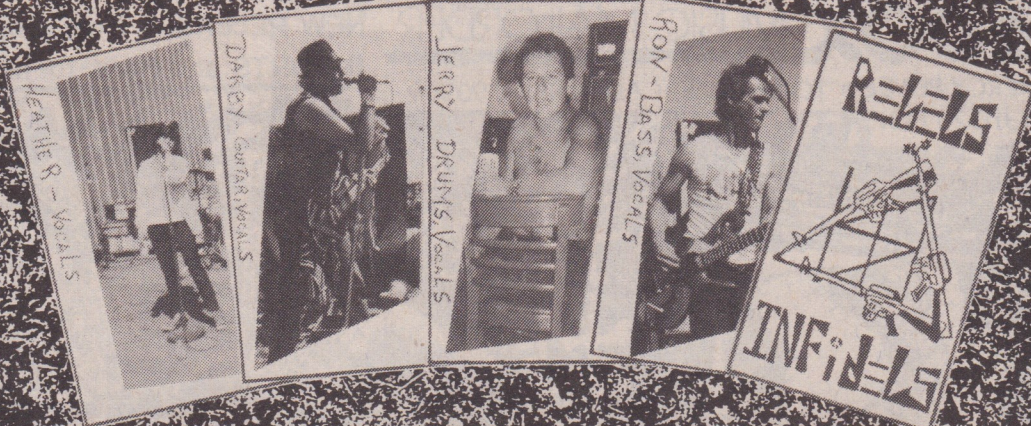
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REBELS



INFIDELS



REBELS AND INFIDELS are a 4-piece band from Alameda, California. We are: Heather, vocals; Darby, guitar & vocals; Jerry, drums & vocals; and Ron, bass & vocals.

We're currently booking our second tour, scheduled for June and July. The tour will take us through Arizona, New Mexico, Texas, Louisiana, Tennessee, Kentucky, Indiana, Ohio, Pennsylvania, Michigan, Wisconsin, Nebraska, Colorado, and Utah.

Last summer, during the months of August and September, we did our first U.S. tour and met some great people, who we'd like to thank: Jennifer, Brad, & Daphne in S.L.C.; Big John & Tom Headbanger in Denver; POWER OF THE SPOKEN WORD in Lincoln, Nebraska; Matt in Minneapolis; everyone in Oshkosh and

Green Bay, especially DEPO-PROVERA, Pat, Jeri, Dan, Brendan, Joel, and Hutch. More Beer!! Jeff Sherman in Bloomington; Mike Yonkausk, Joe Z in Philadelphia; Johnny & Judy in Pittsburgh; No Place To Hide in Trenton; Gabe in Queens; Brian & 76% UNCERTAIN in Stamford; Jakki, Bill, and MUSICAL SUICIDE in Cincinnati; and everyone else! The people on the above list are the ones who keep the scene going, not just for our band, but for all the bands on the road. Without their help, it would've been impossible to tour. Most of these contacts were made with the help of MRR, through articles and scene reports. We had the best time of our lives on tour, and they were a major reason! We can't thank everyone enough for all their help. We hope to see you all next month.

Immortal Nuts, along with Fowl Records and Jim Franz, is producing R & I's 2nd

LP, which will be available this June, in time for the tour. Also produced by Immortal Nuts are R & I's first EP, 639, and the debut LP, Corporate Picnic.

On the local scene: there is none! R & I would not belong to any scene that would have us as members. Touring bands beware: do not expect to cover your expenses playing the Bay Area "scene"!

Our new recording (working title "Young, Gifted, and Black") is available by sending \$5.50 (cheap) to: Fowl Records/Box 1821/ S.F., CA 94101. R & I mailing list is: 620 Santa Clara Ave #31/ Alameda, CA 94501. Please send a SASE if you'd like to be included. Stickers available 8/\$1, California residents forget the tax.

R & I ponders: were you reading MRR 2 years ago? Will you be reading it 2 years from now?

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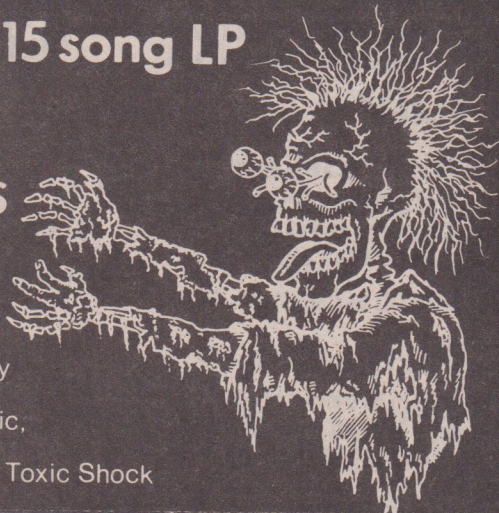
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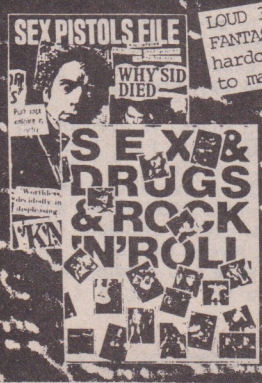
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WAKE UP

YOU'D THINK BY NOW THEY'D KNOW YOU'D THINK THEY'D THINK THEY DON'T KNOW HOW PROVING YOUR WORTH WITH FIRST, THINKING YOUR SOME BODY WHEN NO BRAINS EXIST HAIRCUTS, YOUR SEX OR RACE DOESN'T MATTER WE'RE ALL IN THIS TOGETHER THE WORLD WANT REVOLVE AROUND YOU, WHAT MAKES YOU THINK YOUR SO SPECIAL STUNO HYPOCRITES LIVING IN THE POST, PUNKIS THIS- PUNK IS THAT YOUR ATTITUDE STAYS IN I DON'T CARE, I WON'T LOOK YOUR WAY CAUSE NOTHING THERE WON'T ACCEPT ANYTHING FOR ANYONE DIFFERENT THAN YOU SUPPORT VIOLENCE & INTIMIDATION WHAT DO YOU PROVE

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B: Well, nothing with real thought behind them. But now, since I joined, I've written quite a bit of songs and at least there's some thought behind them. Even Scott's beginning to write cool songs. But anyway, a lot of our songs are about personal feelings.

S: The music has come a long way, I think, because we've made the new songs more complicated and interesting.

MRR: SO YOU TWO WRITE THE LYRICS?

B: Pretty much. Rob has helped us out too. MRR: AND THE REST OF THE BAND WRITES THE MUSIC?

B: Yeah, everyone but me.

MRR WHAT DO YOU DO WHEN YOU'RE NOT PLAYING?

B: I work at a deli and wonder why I'm working at a deli.

S: Cause he gets free breakfasts and lunches!

B: I'm also really involved in writing and drawing stuff for lots of people through the mail. I enjoy that a lot. Many people may know my name because of my cartoons. Scott's a pitcher in the top high school baseball team in California! He's becoming famous!

MRR: YEAH, YOU GOT A LETTER FROM THE CINCINNATI REDS?

S: Oh, just a little free agent draft, but I'm only in the 11th grade.

MRR: WHERE'S YOUR FAVORITE PLACE TO PLAY?

S: Santa Cruz!! (laughter)

B: It's hard to say. Pomona was pretty fun, even though everyone else hated it. I liked playing at Santa Cruz, and San Francisco was pretty good.

S: My favorite show was at the Cathay with A.O.D., C.F.A., and B.G.K. My favorite was also in S.F. We got one of the best responses we've ever gotten. Pomona was great. It was like the Olympic Auditorium. We were treated like kings.

B: I felt like a rockstar.

S: And Rob got really wasted. He's our number one roddie, part of the band. He's like our father cause he's the oldest of us.

B: Also the ugliest!

S: He keeps us in line and he gets lots of girls cause they see his mohawk and...

B: He gets so drunk they take pity on him. S: They say they never screwed guys with mohawks before.

MRR: (embarrassed) Um, what do you think of political bands?

S: I myself don't like them. I'm into fun, that's it.

B: I like them sometimes, but I get down on them because I doubt their sincerity. A lot of them may think I'm an asshole for saying that, but a lot of them contradict themselves, and I can't take them seriously. I have lots of respect for bands like CRASS and FLUX, but I don't like their music. Bands like ANTISECT I can get into. REAGAN YOUTH are cool.

MRR: WHAT ARE THE GOALS OF THE BAND?

B: To take it as far as we can as long as it's honest and fun.

MRR: HOW'S SIMI VALLEY?

B: Pretty lame. It's like any other town in that lots of kids are into their posing and fashion. No one wants to do anything and expect it to be done for them. Still, a few people, like Rob here, do stuff. (Our faithful interviewer, who also sings for POSITIVE ACTION).

MRR: POSITIVE ACTION ARE PARTIALLY POLITICAL?

B: Yes.

MRR: WHAT'S PLANNED FOR THE SUMMER? I HEAR OF A TOUR WITH ILL REPUTE.

B: Yes, good. I get to say this. Yes folks, we get to tour this lovely country of ours, and by the way, ILL REPUTE are the greatest guys in the world and have been totally cool to us!

S: Yeah, they're all great. Like I said, me and Jim slept together! And Tony's... he god! You ever want to know who to pray to? Pray to Tony Cortez!

B: So look for us and them, OK?

MRR: ANY FINAL COMMENTS?

B: Yeah. Eat squid meat!

S: I was going to say that!

Interview by Rob Demko, with Scott Radwisky (vocals) and Brian Walsby (drums). Absent were Dennis Jagard (guitar), Eric Swift (bass), and Steve Carnan (guitar).

MRR: WHAT'S THE HISTORY OF THE BAND, HOW LONG AROUND, ETC.?

S: Since '83. There's been 3 other members who've come and gone.

B: The current line-up has been constant for the last 6 months.

MRR: WHAT IS SCARED STRAIGHT ABOUT? B: About having fun and not ruining anything for anyone else. Just going to shows to enjoy them, but not going out of your way to be an idiot.

S: To push real dumb lyrics. (laughter)

MRR: DO YOU WANT TO SEE KIDS UNITE? B: In a way I'd like to see that.

S: No, cause I don't want to be like every other band. I don't want to see people fighting, but if people don't like each other, I'd rather see them stay away from each other than fighting. , starting shit.

B: That's true; you are not going to get everyone to unite anyway. It's a nice idea, but... MRR: HOW DO YOU VIEW THE SCENE?

B: It sucks because we can't get any shows in our area Not too many promoters in L.A.

S: The only thing is those big rock shows, Olympic shows, Goldenvoice.

B: Which we wouldn't mind playing. But there are some cool promoters, but they have to get more established. The closing of the Cathay really put the nail in the coffin of young bands.

MRR: WHAT ARE YOUR FAVORITE BANDS? S: Um, JIMI HENDRIX, old BLACK SABBATH, ZEPPLIN. I like older rock & roll. I like just about everything except new wave and funk music.

B: I like a lot of older rock stuff too, but I also like a lot of punk/hardcore stuff. I'm currently into a lot of North Carolina bands cuz I haven't heard a band yet from there that hasn't been good, like C.O.C., NO LABELS (R.I.P.), STILLBORN CHRISTIANS, (R.I.P.), UGLY AMERICANS. Plus I like metal thrash stuff like SLAYER, METALLICA, CELTIC FROST. And millions of other bands like BLACK FLAG, MINOR THREAT, etc.

MRR: WHAT ARE YOUR INFLUENCES, SCOTT?

S: This guy named Rob from a band called POSITIVE ACTION (laughter).

B: He's god!

S: Lately, he's influenced me a lot to realize the stuff we've been doing is kinda dumb. He's helped me out a lot on writing new lyrics and helped me see the light. I can see, I mean... I can write good lyrics, it's just I haven't taken the time or taken it seriously enough.

B: I think finally the band's coming of age! MRR: NO, WHAT ARE YOUR INFLUENCES? S: Rob Demko.

MRR: DEFINITELY IT MUST BE IAN MACKAYE.

S: Why do you say that?

B: Cause you pattern yourself after him on stage.

Photo by Dan



The DETONATORS were interviewed by Mike Slaughterboy of Systems Of Verification fanzine in March. They just completed a two week tour of the West Coast. They are: Bruce Hartnell/guitar & vocals, Juan Camacho/guitar, Pat Fargher/bass, and Korky Ollerton/drums.

MRR: TELL US ABOUT THE ORIGIN OF THE GROUP. HOW DID YOU START?

B: Juan and I have been playing together since high school. I played bass then, and we went through about 23 drummers before we settled on Korky. Then we found a singer and decided to make a record after we had played a couple of shows. We played with FEAR and the DEAD KENNEDYS and had really started to pick up a following and were getting some decent-sized shows. We even played with DISCHARGE at the Florentine Gardens the first time they were here. Then we decided to make the LP so we could do more things like tour and headline. But the singer (who shall remain nameless) quit 2 weeks before our first tour. I think he felt we were too serious for him. So I moved to singer, since I wrote all the songs anyway, and we added Pat on bass, which was great because we all live within 4 blocks of each other. So, since the current line up, we've done 3 tours and a single and just recorded the next LP, Just Another Reason, so we're moving along now.

MRR: WHAT ARE YOUR INFLUENCES? WHAT MADE YOU START AS A BAND?

B: When I was in high school, there wasn't a whole lot going on except the punk scene, and that wasn't very popular then. That was back in '77. Then KROQ was just starting to happen, and they were playing RAMONES, CLASH, and SEX PISTOLS and SHAM 69, one after another, and I went crazy. And there was this club down the street, the Fleetwood, and they had punk bands there. I remember seeing BLACK FLAG and FEAR there, and the WEIRDOS and CIRCLE JERKS, and they were pogoing, so I thought if those clowns could do it, I could. But getting people to take me seriously was a problem. It took us a while to find a real drummer, but that's the way it is when mommy buys you a drumset.

MRR: SO YOU GUYS REALLY LIKE THE '77 SOUND?

B: Well, that's what got us serious about the scene, hearing songs like "White Riot" by the CLASH, or "Suspect Device" by STIFF LITTLE FINGERS. We could relate to it much easier than to R.E.O.!

MRR: WHAT CONTEMPORARY BANDS DO YOU GUYS LIKE?

K: POISON IDEA from Portland, DEATH SENTENCE from Vancouver, BILL OF RIGHTS, D.M.S.L., VIOLENT CHILDREN, PSYCHO from Boston, SCREAM...the list

is endless. There's a lot of good bands out there. Our favorite bands in L.A. are AGAINST THE GRAIN, SUB-ZERO, TARGET OF DEMAND, VIOLENT PSYCHOSIS, VOICE OF AUTHORITY, ENTROPY, M.I.A. We really like a lot of stuff, but we're really impressed by a band who's into it on stage! If they can rip your face off or not, instead of just standing there.

MRR: WELL, YOU GUYS DON'T JUST STAND THERE! WHY DO YOU SMASH YOUR EQUIPMENT?

P: Because it's a release! People don't understand that. We all work hard at our jobs and we want to get money so we can tour, play, and make records.

B: I paint houses for a living, if that's a living. I might as well rob banks, coz I don't want a future like that. So when we do play, and we don't play enough here cause there's lots of competition for gigs, we just let go!

MRR: SO, IT'S JUST AN EXPRESSION?

J: Fucking right it is! I think it takes a lot of balls to smash my guitar, don't you? Look, we play as hard and fast as anyone, and our songs mean a lot to us, so why can't we smash our shit? Doesn't anyone have the balls to riot anymore?

MRR: OK, SO TELL US ABOUT THE NEW ALBUM?

B: Well, it's called Just Another Reason, and it's about "why", as in "why do people act the way they do under pressure?", or "why is there pressure?". Each song has what we think is an explanation for situations, such as "Yer Child's War" is about "why kids are punks". The album is full of songs like that, and I think the first LP is too, with songs like "Do You Understand!".

MRR: ANYTHING ELSE ABOUT THE NEW LP?

P: It's got black vinyl, if that's what you mean. Oh yeah, it also has 14 songs.

MRR: TELL US ABOUT THE TOURS?

J: We tour because it gets us away from home and we can play almost every night.

B: And these things are very important to us. If we didn't tour, we'd probably be in jail or something.

MRR: DO YOU MAKE ENOUGH MONEY FROM IT?

B: If we could make more money, we'd be able to do more. We can make money and cover our expenses by taking records and shirts to sell, but you can't count on just getting paid by the promoters. That's just the way it is. We never expect money when we play L.A. Seattle is our best spot; I don't know why though.

MRR: WHERE IS THE BEST SCENE?

J: It's hard to say, cause everywhere there is a scene it's lucky to be there so the kids take care of their scene...

They took a large amount of money. They needed every penny. So, we're working and saving for that eventuality. We want to record a live LP in England or Northern Ireland to make sure we have a record out there. So, that's what we're working towards.

MRR: WANT TO ADD ANYTHING?

B: If there's anything you want out of life, you gotta fight for it. If you want to be a doctor or be in a band, be prepared and attack it!

Emergency Broadcast Systems
P.O. Box 2126
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can't do everything for them, such as book shows. We're just trying to help, but they also have to help themselves. We'll interview them for our fanzine, Emergency Broadcast Systems, but they gotta answer us. A lot of bands are lazy, but we wanna help cause no one ever helped us around here. We're not getting enough cooperation though, to be successful at it... and that's too bad.

MRR: WHAT ARE YOUR FUTURE PLANS?

J: We're gonna get the 2nd LP out in June, then tour again and try to get to Europe. We want to be prepared financially though. We just got back from playing 4 shows with TOXIC REASONS and they said

especially where the scene is relatively new. There's always gonna be a bad element involved anytime you get people together, be they punks or Republicans.

MRR: WHAT DO YOU THINK ABOUT THE L.A. SCENE?

J: I don't think the kids support the smaller bands enough. It's like, if you're not a star, then you can fuck off. That's why we started Emergency Broadcast Systems.

MRR: WHAT ARE YOU TRYING TO ACCOMPLISH WITH E.B.S.?

B: We want to help out smaller bands by giving them connections and help set up shows and get them recognized. But we



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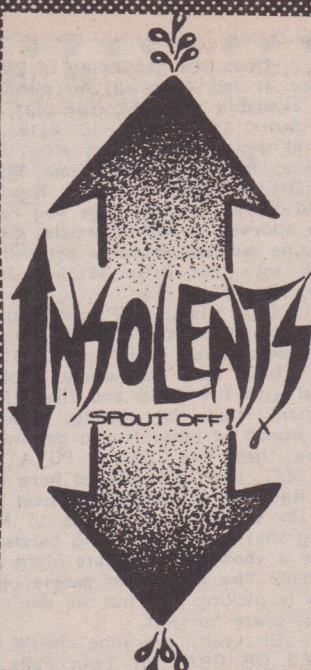
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Interview by Martin of Leading Edge.
Members are: Brad (guitar), Dave (drums), Kevin (bass), (P.J. (guitar), and Todd (vocals).

MRR: WHAT ARE YOUR INFLUENCES FOR SUCH "SERIOUS" POLITICAL MESSAGES (SARCASTICALLY)?

T: People think that our lyrics are straight forward and basic, but...

PJ: There's really some depth behind them. T: If you really listen and think about our lyrics, you can conjure up a lot of different ambiguous connotations that you perceive according to your own personal references. If you're from a different background, you'll think about the songs differently.

MRR: SO THEY DO HAVE SOME SERIOUS MEANINGS AND AREN'T JUST JOKE SONGS?

T: They have a lot of meaning to us.

K: They're funny and shit, but they still say a lot.

MRR: THE BAND HAS CHANGED A LOT SINCE THE EARLY DAYS WITH RESPECT TO HAVING GOTTEN A LOT MORE SERIOUS ABOUT YOUR IDEAS.

T: We were just a thrash band out to have fun.

MRR: HOW DID THIS CHANGE COME ABOUT?

T: We matured...

PJ: It wasn't anything conscious. It just happened.

T: When you're on stage and playing in front of people, they start to pick up on your ideas, so you begin to sense more of a responsibility to your audience.

MRR: WHAT DO YOU THINK OF THE SAN DIEGO SCENE?

T: There's certain aspects we like, and some we don't. There's a lot of new bands and people trying to do things on their own, such as starting fanzines, etc. But, you also have your jerks in every crowd who are negative for the scene. But, in general, the scene is on the upswing down here.

K: I wish we had a more regular club. That would help a lot. There would be more shows and you wouldn't need to have G.B.H. playing and 2000 people to have a successful show.

MRR: YOU HAVE A 7" EP OUT ON MYSTIC (see review MRR #24).

K: Right.

MRR: WHAT ARE YOUR FEELINGS ABOUT IT?

T: Doug Moody signs a lot of bands and puts their records out, and then they don't do anything for him. They expect him to do all the work. If bands share the responsibilities, then he will be real cool and cooperative. He's been real good to us so far because he sees us playing all over on weekends and writing to people and getting the word out.

MRR: WHAT ABOUT ALL THE PEOPLE THAT RAG ON MYSTIC?

K: Most of them are people who just sit around. He's got so many bands that he can't possibly do everything for them.

MRR: DO YOU THINK HE'S SUPPORTING THE BANDS?

T: We think he's doing a good job launching bands, getting them started. Oh, we'd also like to thank Milo for loaning us money to cover our recording costs.

PJ: Thank you Milo, we love you! (laughter)



Photo by Ran D.

MRR: WHY DO YOU AVOID POLITICS IN YOUR SONGS?

T: We have a lot of politics, it's just personal politics.

MRR: WHY NOT REGULAR POLITICS?

T: We are more concerned about things happening on a more personal basis rather than worrying about changing things as drastic as governmental structures.

PJ: People have to be able to empathize with what you're saying. When you talk about personal things as individuals, people can relate to it better.

K: There's so many other bands that have already covered the political thing.

T: We like to leave it to the bands that really know what they're talking about. We are not as informed or knowledgeable as we might like to be. So we just try to get across basic ideas that relate to problems that are prevalent in most kids' lives these days.

MRR: ON A FLYER AT YOUR LAST SAN DIEGO GIG, YOU HAD A FIST AND THE WORD "UBITE" WRITTEN ON IT. WHAT ARE YOUR IDEAS ON UNITY?

T: Everybody is at the shows for the same reason--to have a good time.

PJ: It's getting frustrating seeing the same big guys causing problems at every show.

MRR: WHAT ARE THE FUTURE PLANS FOR THE INSOLENTS?

T: We'd like to get out to as many people as we can by playing in their towns. It's great to write and call people, but if they see you play live they can understand what you're all about.

MRR: WHAT MESSAGE DO YOU TRY TO CONVEY LIVE?

PJ: I think fun. We have such a good time when we are playing. There's too many bands who think "OK, we're punk so we can't smile. We gotta look tough." We smile and laugh all the time.

T: There's too many limitations on being "punk".

MRR: WHAT DO YOU THINK OF ALL THESE BANDS TURNING HEAVY METAL?

T: Musically, I like a lot of it. They're still playing hard and fast. All they're doing is progressing in a different direction. But a lot of those bands... their attitude sucks. As long as a band keeps their energy and integrity, then it's OK. But they shouldn't put down where they came from, which is hardcore.

MRR: DO YOU STILL SEE PUNK ROCK AS A MOVEMENT?

T: No, it's been around too long. I'd say for a lot of people it's become more of a way of life.

MRR: OK, HERE'S A TYPICAL QUESTION: WHAT ARE YOUR MUSICAL INFLUENCES?

PJ: SOCIAL DISTORTION and RAMONES for me.

T: We all have early rock influences. Dave has some jazz influences.

K: God, there's so many bands we listen to, it's hard to pin down exactly who our influences are.

T: Everybody kind of influences each other. We're growing together.

PJ: And everybody has their own unique style.

T: Everybody's at shows to see the same bands and have fun, so why should fights break out all the time?

K: To me, unity means acceptance.

MRR: IF SOMEONE'S FIGHTING WHILE YOU'RE PLAYING, WOULD YOU STOP PLAYING?

PJ: We did before...

T: Like we said before, bands have a responsibility and when you're on stage, people will listen to what you have to say.

K: If the bands keep stopping, the people watching the band will get upset with the people fighting and maybe try a little harder to keep fights from breaking out.

MRR: ALL YOU GUYS GO TO COLLEGE AT U.C.S.D. EXCEPT BRAD (U.C.I.). WHAT DOES SCHOOL MEAN TO YOU?

T: It means a lot to us. We've had the opportunity to continue our educations, so we've taken advantage of it. We can use the knowledge we gain to our advantage.

MRR: WHAT IS EVERYBODY STUDYING?

K: I'm doing communications.

T: I'm a microbiology major.

PJ: I'm in management sciences.

T: Dave is a political science major and Brad is graduating this quarter with a biology degree.

K: I think it's like the hippies of the 60's. Parents have always hated what the kids were doing, but it stayed around.

T: We just hope the kids of today don't forget their ideals like the hippies did.

K: Yeah, when the hippies got older, they just conformed to society and mellowed out... perhaps because they were society by then. That's just not what I want to do.

MRR: WHAT BOTHERS YOU ABOUT PUNKS TODAY?

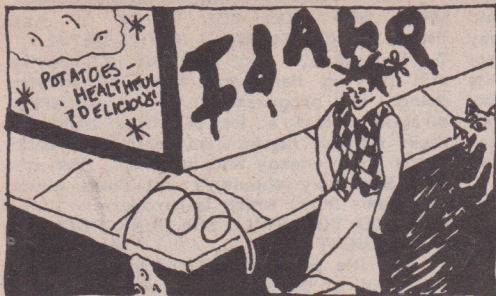
T: Everybody complains but nobody tries to do anything. If you don't like something, do something about it.

K: It's a lot easier to sit back and complain than to take responsibility and act.

PJ: How's your doughnut?

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SPOUT OFF! X



Boise - Welcome to the sight, the sound, the stench of everything at once, in your face. Welcome not, dwindlers of the new wave trendy era because this is 1985. Time to move quickly because the end could be near. But wait, this is a scene report. Boise, Idaho, population 100,000+. But some of this populace does not conform. They dare to defy the limits of the fast moving modern world. Or do they? They listen to and play a wide variety of music known as "punk" or "hardcore". STATE OF CONFUSION is Boise's longest going band. They thrash out incredible songs with some catchy hooks and lyrics. They have a new 12 song demo available for \$3 postpaid. Write them at 2601 Ellis/ Boise, ID 83702.

The PUGS are another rad band from this place. A wide variety of styles makes this group so cool! At the moment, they are undergoing slight musical reorganization, but should be back to full force by the time this is read. Write them at 607 1/2 N. 8th St./ Boise, ID 83702.



SKULLDIGGERS

Two of Boise's best bands called it quits about a month ago. They were the SKULLDIGGERS and LD50. The SKULLDIGGERS demo is still available for a limited time from me for \$3 postpaid (U.S.); \$4 pp (overseas). Up and coming bands in Boise are the GARGOILS and the SEXROLLS. GARGOILS are a nifty thrash outfit, while the SEXROLLS play more '77 style tunes.



PUGS



LD50

Zines are happening in Boise, too. Silence #2 has been out for awhile and is still available for 75c from 125 N. 11th St./ Suite 257/ Boise, ID 83702. In the City #3 should be out very soon. Cool zine covering local shit. 90c from 3055 Black Hills Drive/ Boise, ID 83709. Headveins #2 should be out by the time you read this. \$1 to address at end of article. Crypt is a new zine out and features art and poetry. Check into this Write 1615 1/2 N. 20th St./ Boise, ID/ 83702.

Gig wise...well, nothing lately, except NO F-X from LA played at "Mike and Brad's lower deck" on April 4th and 5th. They were extremely cool! They played with the PUGS and the SEXROLLS. We thank them for coming. They are a swell bunch of kids. If you get the chance to see them live, do it! POTATOHEADS from SLC, Utah also played here not long ago. Rad gig in the SOC house! Another band to check out. Thanks to Nina for setting that one up! Touring bands contact us for a show. Call me late night at (208) 384-1038. The amount of people coming to shows is picking up, but we don't have a regular place for gigs.

Oh yeah, everyone should write to SHADES OF GRAY in Twin Falls. These cool people know how to play music real well and they are nice, too! They are recording on April 20th, so maybe a demo or ep will follow. Write to 2195 Alta Vista Dr./ Twin Falls, ID 83301.

I think I have covered everything. Please write for bookings, info, my 'zine, or just to talk. I always write back! Send a stamp or IRC for Bloodbreath distribution catalogue and free shit. Also, if you want products distributed to many countries and in the U.S. write for info. Brad Angell/ 125 N. 11th St./ Suite 256/ Boise, ID 83702 Or call late night (208) 384-1038.

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RHYTHM PIGS

ENLIGHTENED PUNK

by John MacAvey

Sometimes El Paso bands don't get the appreciation they deserve. The Rhythm Pigs has had its morale bumped a few times, as when the group was kicked off the stage at the El Paso Festival last summer after performing an anti-military song. But to make up for such snubs is the following the group has earned in this country and in Europe. Seven hundred copies of their latest 45 -- *An American Activity* -- have been distributed in the U.S. and the Old Continent. The record made the *Alternative Top 15* of *Maximum Rock 'n' Roll* magazine, published in San Francisco, as well as the *Alternative Top 10* of *Oklahoma City*. In fact, the fame of *An American Activity* is becoming so widespread that recently Ed Ivey, the group's lead singer and bass guitarist received a request from Nigeria for copies of the 45.

Besides their recordings, the Rhythm Pigs' out-of-town concerts have won them even more fans. To name a few of their touring highlights, the band has performed in Austin with the Big Boys, a New York punk group, and again in Austin with Vandals, a San Diego punk group.

The Rhythm Pigs musical style is definitely punk (though the group says that soul, improvisational jazz, and white funk, as in the Average White Band, has also influenced their music) and their punk mystique could be one factor in the group's hometown obscurity. We think of the punk scene as being depraved and violent; most of us would venture into a punk-rock shindig as eagerly as we'd sip cocktails with Lucretia Borgia. But Ivey and the band's lead guitarist, Greg Adams, have an opposite interpretation of the punker subculture.

"Here in El Paso 'punk' has connotations of 'biker' and violence," Ivey explained. "But it's not violence. It's more music than violence."

"We're just a fun band," Adams said. "We're not promoting overthrowing the country."

Asked to react to the popular conception that punks are nihilists, bent on destroying everything, Ivey answered, "There are bankers here who believe in that concept of nihilism. They want to destroy everything."

At the El Paso Festival last summer, fifty of the Rhythm Pigs' supporters slamdanced, or wandered in a circle bumping into each other, as the group played. The ritual of slamdancing, as much as the punks' wild garb and hair styles, has contributed to their barbarian image. But slamdancing is really a gentle sport, Ivey claims.



Illustration: Steve O'Connell

"If someone falls down, you pick 'em up; you don't want them getting stepped on. It's just fun and recreative and very aerobic. We're just playing like kids. It's just like when you played *Smeat The Queer* when you were a kid."

To further disprove the stereotype of the violent punk, Ivey pointed out that heavy-metal concerts are marred more often by stabbings and OD's than punk rock gigs. And lest punkers seem commendable only for their omissions, the reader should know about new trend in the realm of punk-rock, *Straight Edge*, a philosophy that harks back to the Puritans in its praise for temperance and chastity.

"It may scare you to look at some of these punks," Adams said, "but some of them are the nicest boys in the world. They don't drink; they don't smoke. They won't have sex. The idea of punk is not giving in to peer pressure, and being straight can be a part of that."

This trend toward the straight and narrow may be informing some of the

groups songs on *An American Activity*. (Punk songs are often brief, rapid, and hard-hitting. The Rhythm Pigs' recent 45 has six numbers, each lasting a little more than a minute.) One song on the 45, rather than dealing with the insane violence and madness we take to be the standard fare of punk music, excoriates cruel and useless hunting.

"Get It Now" is about rednecks who shoot little animals with big guns," Ivey said. "I grew up on a farm between Clint and Fabens and I saw people who indiscriminately kill and maim animals. I'm asking in the song -- 'If we kill animals like this, maybe humans are next. Why not? I try to get people to think about that.'"

Another song on the release, "Radio Silence," has a message that would make Mrs. Grundy beam with delight. "All we're saving to people in 'Radio Silence' is to try reading books," Ivey said, "and bag listening to the radio."

"That won't make us rich," Adams

commented, "but we don't care. Being rich will ruin our economic status."

If anyone would look like a fresh breath of rebellion, he may find it in the release with songs like "Baal", blasting the television preachers, and "Military Fairy," which has lyrics that begin with, "I wish I was in the military / but they don't admit fairies." The person the song goes on to fantasize about what his life would be as a soldier and ends with the couplet, "Daddy says he's proud as can be / his only boy in the military cemetery."

The Rhythm Pigs aren't content with only promoting their own music. "Punks are like gypsies," Ivey said. "We hang tight and look out for each other." Such comradery explains why Ivey works at bringing punk groups to El Paso from as far away as Finland.

"And for the hippies who think that the Rhythm Pigs are getting rich off this," Ivey asserted, "we don't make any money on these shows. We lose it. I have lost from 50 to 200 dollars on a show."

Ivey is willing to suffer these losses because he wants to see these bands perform and he wants El Pasoans to see them too. Giving this city such opportunities is more important to him than netting a profit. Last summer Ivey brought in DOA, from Canada, BGK, from Holland, Raw Power, from Italy, and Riisteyt, meaning "holy dolls," from Finland. American groups he brought to town last summer were the Dead Kennedys, of San Francisco, and Black Flag, of Los Angeles.

Ivey believes he'll be doing this kind of work for years to come, either playing the music or managing it. The punk scene isn't a fad that will die, he says.

"The weekend punks got bored by it a long time ago," Adams said. "Now we're left with the true believers. It's a subculture, not a fad."

"Punks are people who never fit in at school," Ivey continued. "The people you called dorks then -- they're the punkers of today. I know I was that way. I was a band queer. I was really persecuted because I never went out for football and I played the tuba."

"Punk is more than music," Adams said. "It's a way of treating people."

The Rhythm Pigs' release, *An American Activity* may be purchased PPD for \$2.50 from:

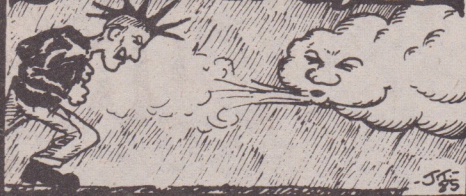
Unclean Records
P.O. Box 725
Sand Springs, OK
74063

In town, the record can be bought at The Headstand, and Hastings at Cielo Vista Mall.

For information about the Rhythm Pigs or about punk happenings in general, contact Ed Ivey at Box 627/Clint, Texas 79836.

For gigs in El Paso and the surrounding Texas and New Mexico areas, contact Ed of RHYTHM PIGS at: (915) 859-2652

CHICAGO, IL.



For a change, there's something going on in Chicago. Shows are starting to appear every weekend. There have been several good shows with a good, mixed turnout and lots of enthusiasm. ASSAULT, ZEOTROPE, and DIE KREUZEN all played together, as did A.O.F., OUT OF ORDER and BLATANT DISSENT. B.D. are out of Elgin and are improving each time. A.O.F. just left for Minnesota to record a new LP. OUT OF ORDER has also recorded an LP that should be out soon.

There have been a couple of really good new bands playing out: SLAMMING WATUSIS opened for GROUND ZERO (MN) and TAR BABIES (WI). They sound (kinda, sorta, a little bit) like



musically-talented BUTTHOLE SURFERS--a chaotic sound with a screeching sax. The DEFOLANTS are a 3-piece garage band who played out the first time for Artists Call Against U.S. Intervention in Central America, along with OUT OF ORDER, BLATANT DISSENT, END RESULT, and others.

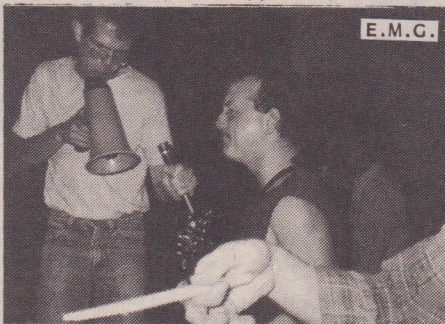
The EFFIGIES are back with a new guitar player, and have played one show (couldn't afford to go, but heard it was good). NAKED RAYGUN has released an outstanding new LP, Throb Throb. BIG BLACK put out Racer X, and are much improved.
Eric/ 432 S Cherry St/ Chicago IL 60143



KENTUCKY

Paducah, KY
Hello from the middle of nowhere (as Jello so aptly put it). With the signs of spring and the oncoming of summer becoming more and more evident every day, it seems as though we here in the redneck capitol of the world may be beginning to actually build a small, but still yet unstructured "scene". It seems that some of the younger set of kids here have become aware of the presence of "alternative" music in the area. Sometimes, if one looks hard enough, the tell-tale signs of "change" can be recognized--homemade DK's buttons, "different" styles of hair, dress, etc. are becoming obvious. . .and there are other changes, too. . .where once there was one band, now there are four--at least that I've heard. First, the newest band is MC2 (formerly BROTHERS IN JAM, their name comes from the claim that everything they play is in the key of "e," thus e=MC2), featuring Wheeler Underwood on vocals & guitar, Dave Phillips on bass & vocals, Jeff Youngblood on keyboards, and former DROOLING IDIOT, Jay Grace, on drums. Their music is usually Industrial/Post-Punk/Avant-garde strangeness with hyperactive bursts of spasmodic energy from Wheeler. They may have a tape out soon. . .Next up are those metal models, DIE CAST. With Corpus Delecti on vocals & bass, Ace, the Mighty Midget on guitar & backing vocals, Wrath Fury on bass & vocals, and Scum of the Earth on drums & vocals. Mystery shrouds this band, although some people say it's DROOLING IDIOTS in disguise, but I happen to know it's not. They play only covers by ALICE COOPER, KISS, AC/DC, SWEET, JUDAS PRIEST, IRON MAIDEN, etc. Where they may be short on originality, they're definitely entertaining! Next is SIGNAL 30, made up of Kenny Martin, vocals & guitar, Jody Jacob,

drums & backing vocals, Tim Pope, bass & vocals (those 3 being ex-DROOLERS), and Micki Keeling, guitar & backing vocals. They play fast to medium-paced (what I'd have to call) power pop--some of the old DROOLERS' songs that Kenny wrote, covers of REM, RANK & FILE, DREAM SYNDICATE, BRIAN JAMES, DAMNED, plus lots of new stuff. They played recently in Carbondale, IL, but I couldn't make it--I heard they were well received, though. They should go quite far. . .Then, of course, is us--DROOLING IDIOTS--with me (Brent Starkey) on vocals, Dale Stanley on guitar & vocals, John Taylor (ex-DRUNK DRIVERS) on drums, and Tim McKinney on bass & vocals (also ex-DD's). We're still playing melodic hardcore (or so I'm told), and our fourth and latest tape, "Lonely World" is available from me for only \$3.50 ppd.



Tim McKinney and myself put on our first show of the year March 22, and it was a huge success. 100+ showed up, ages 12 to 50, and we made nearly \$200 profit to go toward future shows. If attendance stays up, we can easily keep the door price down (\$2), as well as beer at the bar (50¢ a can) for the overagers that want it. The only problem we had at this recent show was when a drunken headbanger hit Ace, the Mighty Midget during DIE CAST's rendition of "Night Prowler"--the offender was quickly removed, and the remaining part of the show went great. This show featured all the aforementioned bands, plus EMC ("Emergency Mass Graves", "Every Mortician's Girl", or, as they say, "whatever it wants to stand for at that time!") from Carbondale, who sound like a cross of FLIPPER, BUTTHOLE SURFERS, THE RESIDENTS, THE VENTURES, RED KROSS, etc., with a "heavy" Industrial

influence--that may tell you something about them. . .As John Y. said, "They ruled!" They are also planning a cassette release. The show was a lot of fun, and we'll be doing it again in early May.

Our new fanzine, "Wolfgang's Children," will be out in late April or early May, and will probably go for 50¢ + a 22¢ stamp. It will have news, reviews, and interviews, as well as comments from locals and more comix! And, on top of that, it will be much better than any of the four issues of last year's "Drool Beat".

I should also mention HIP CHEMISTS, that power-popping quartet from Carbondale; they are--Stace England on vocals & guitar, Shaun Mason on guitar & vocals, Dan Balchen on drums, and Dave Balchen on bass & vocals. They've been around for years now providing us with many drunken nights & great times. They've toured to California and also have a single, "Pop Songs" b/w "I Wanna Be a Brit". They're lots of fun, so "see them or die"! Well, that's it for now--Brent Starkey.

Addresses: DROOLING IDIOTS, c/o Brent Starkey, 653 Lone Oak Rd., Paducah, KY 42001
DIE CAST (same as above, it'll be forwarded).

MC2, c/o Wheeler Underwood, 1048 Monroe St., Paducah, KY 42001
SIGNAL 30, c/o Jody Jacob, 1934 C St., Paducah, KY 42001
EMC, c/o Jerry Renshaw, RR5 Carr House, Carbondale, IL 62901
HIP CHEMISTS, c/o Stace England, 534 North St., #4, Murphysboro, IL 62966
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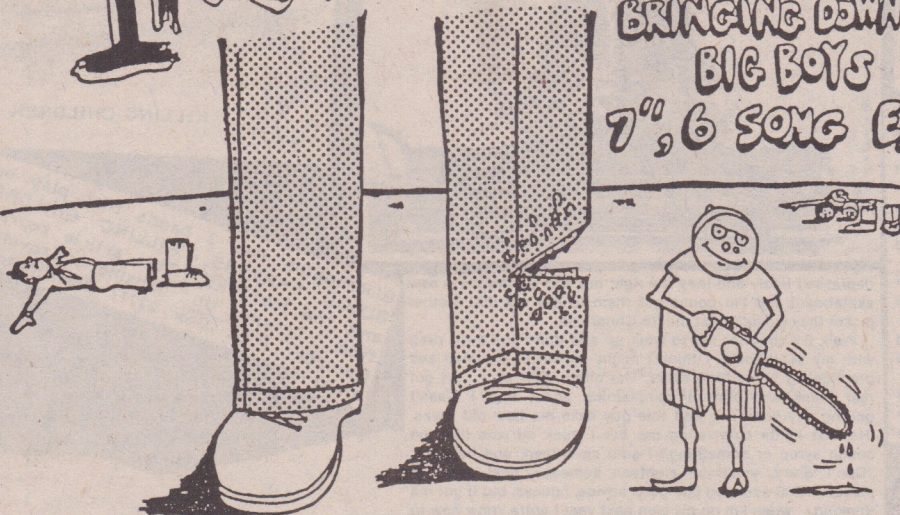
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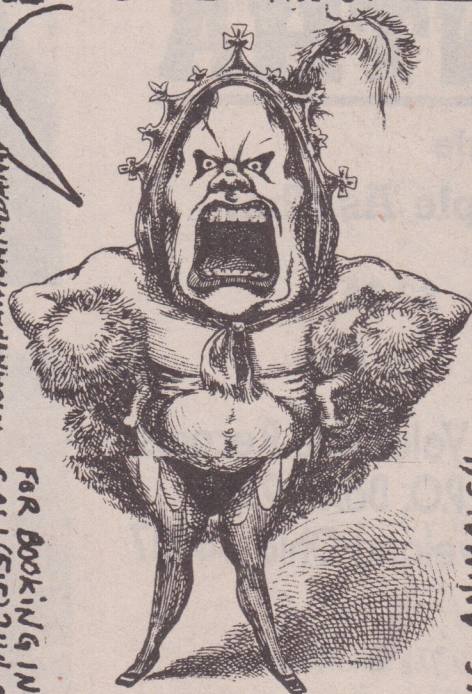
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chilling vocal track and some good use of
electronics. "Bombs" is almost as good.
It's updated Irish folk, slow bit with
dissonant guitars. **TRULY NEEDY**
Barbara Rice

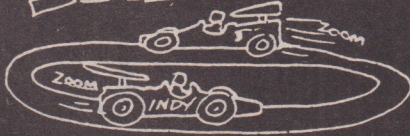
GODFODDER



THE DEAD MILKMAN
THE FRENCH ARE FROM HELL
CHRONIC DISORDER
ASBESTOS ROCKPYLE
JUVENILE TRUTH
BOMB PICNIC
NOW DAIRY SCREAMERS
STATE OF THE UNION
FELTOWERS OF CONSCIENCE
THE BROODING IDIOTS
PUBLIC ENEMY
BOX O' LAFPS
CAMPER VAN BEETHOVEN
KUMFUS GRANT
CANCEROUS GROWTH
SABRACLE CHOIR
ARCATA BOYS CHOIR
DOC WOR MIRIAM

Distributed by SYSTEMATIC and TOXIC SHOCK

INDIANA



It's been a long time since there's been a scene report from Bloomington in your 'zine so I thought I'd write you this. . .

We used to have a lot of shows here last summer and fall but the promoter kept ripping off the punks by making us pay the outrageous price of three or four bucks just because the bands had records out. So we stopped that shit and now we can spend our money on things like clove cigarettes instead. Besides we can always go up to Indianapolis for shows—I just wish they didn't charge more than they used to down here. . . I wonder why they do that, don't you?

Mostly we now hang out at 's room or in the hallways outside it. is our role model. He's not a punk but he lets us do pretty much what we want in his room. Except sometimes he gets mad 'cause we piss in the hallways outside or throw up in front of the offices down the hallway.

Hey, like last Friday we all went with to see "Repo Man" and we got real rowdy by smoking cigarettes in the non-smoking area (until somebody in the row behind us asked for us to put it out).

We used to hang out inside the Student Union building over at the University until they kicked us out so many times that they started arresting us. Then we just hung out outside. Then it got too cold. Besides, we forgot why we were hanging out there anyhow. Too bad, I was hoping to get a summer job keeping people from hanging out in front of the Union.

Then a lot of us spent most of our waking hours at this coffee shop but I think they're starting to get shitty because nobody wants to spend money on coffee. So we all migrate over to 's room.

There are some good hardcore thrash bands in town. . . some of them even have people in them. I think there's supposed to be a show sometime. I dunno.

Oh yeah, they're been a couple of teenage suicides around here so now teenage suicide is a big fad among school counselors and parents. My counselor called me in because he thought I was the type that would do a stagedive off a ten storey building or something and was real sappy nice and told me to listen to something on public radio (what's a public radio, anyway?). And the dean of students at school who's always yelling at me about something has also been nice to me. . . it's weird. . . I kinda miss their hostility. Anyway, I got to thinking and told my parents how I've been real

BLOOD FARMERS



depressed lately and they ran right out and bought me a new skateboard and I'm gonna get them to buy me that leather jacket they wouldn't get me for Christmas.

Well, it's time for me to walk up and down the main drag with my skateboard. I think I might go out to the Mall and practice my shoplifting skills. The other night at 's I got real drunk and started complaining about how I wasn't getting any poontang and this guy asks me how old I was. (He was kinda counseling me but I think he was high on cough syrup or something.) I said seventeen, and he goes, "Don't worry, you'll be eighteen someday, next question please." That sounded like good advice, I guess, but it got me thinking. . . when I'm on my own next year I gotta know how to survive! And besides I don't want a bullshit job keeping people from hanging out in front of the Union. . .



KILLING CHILDREN

Bloomington has 3 bands that play out:
BLOOD FARMERS, KILLING CHILDREN,
and the NATIVES. This article reprinted
from Tussin Up fanzine. Gravelvoice
Records/ P.O. Box 2271/ Bloomington IN
47402.

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Amphetamine Simple As That



DEATH OF SAMANTHA
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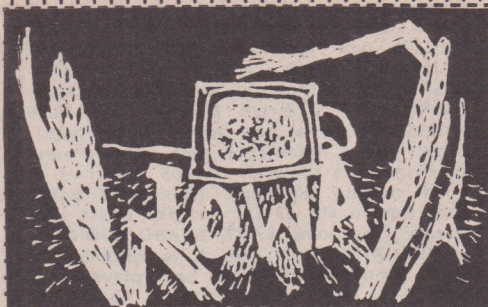
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005- Death of Samantha 12in.

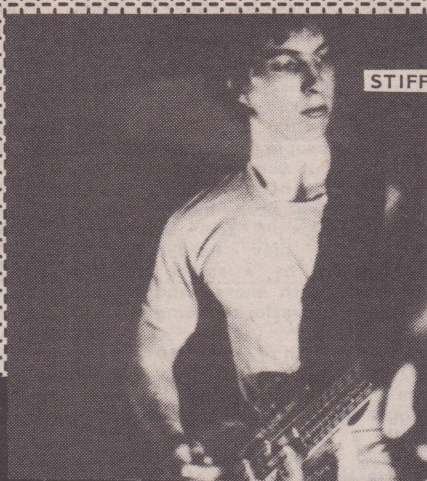
SVR-001





Iowa City is a lawns and houses, wishy washy liberal-college town of 50,000. There are a lot of bars and babes and dudes to drink in them. There has been a weird/punk/HC scene here since the late 70's and there is a well-established, open-minded but complacent scene here now. We get 200+ for most shows, with well over 300 showing up for the likes of HUSKER DU. We lost our old place to play recently, so there haven't been a lot of gigs, but we continued on with the tiny Selected Works Co-op, which has poetry, music, art performance, and more neat stuff. We just rented out the local V.F.W. hall for a show which went well, but it was expensive. But now Selected Works has moved into a new building with a stage and everything, so after a 4 month drought, we will be having shows again with out-of-town bands.

Local bands: STIFF LEGGED SHEEP toured the Midwest this winter and are working on a record to be released in May, with a possible summer tour to follow. SOVIET DISSONANCE, the PESTILENTS, and HUMAN ERROR all continue to play solid, swingin' hardcore at local shows. That sentence probably doesn't give 'em enough credit.



STIFF LEGGED SHEEP

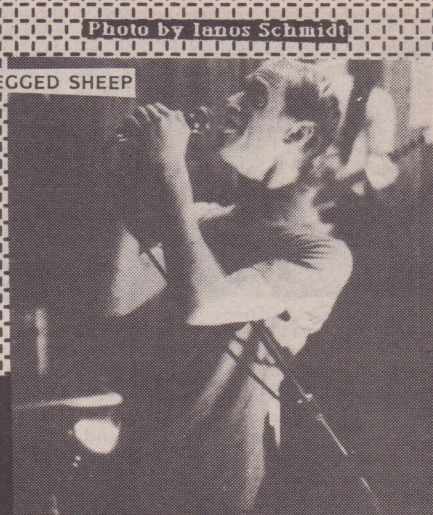


Photo by Ianos Schmidt

JONESTOWN 4 spilt up, leaving us psychedelic, but SWINGIN' TEENS, who Matt says are an "uglybilly" outfit, emerged from it. Another new band of note is the TOTAL FOOLS, who carried off a variety of styles at their first show.

TIPTON, Iowa. The PREACHERS have broken up and their guitar player, Ed, is the subject of ugly police harassment, but their scene continues to struggle along. If you think your scene has it rough, live in a small town for a while.

CEDAR FALLS, Iowa. The DREDNEX continue to set the standard for Iowan HC and "agri-surf", giving great shows there and here. A new C.F. bands, T.A.R., just played in Iowa City. Cedar Falls will begin to have regular shows as well now.

That's it for eastern Iowa. I hope I haven't offended everybody by saying the wrong things. Out-of-state bands: I.C.

and C.F. need you, so write or call. We have places to play. STIFF LEGGED SHEEP are interested in playing out in the Midwest. Also, send for the Eastern Iowa comp, You Can't Get It From Here. Thanks for reading.

Sheriff Paul/ Stiff Legged Sheep/ 222 Bloomington st/ Iowa City IA 52240/ (319) 337-7297. (address good for "Guilty & Revenge" radio, 89.7FM KRUI, Sat 11PM-2AM.

Other addresses: Paul Stanard/ 805 Grove/ Cedar Falls IA 50613/ (319) 277-5277. (for DREDNET, shows in C.F., and "Underground Hour" radio on KUNI 91FM, Friday at midnight. For the comp tape, send \$3 to: David Murray/ 1427 Muscatine Ave/ Iowa City IA 52240.

MICHIGAN



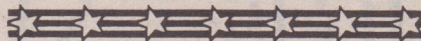
Flint - There has been a small scene here for quite a few years. DACHAU CLUB, though no longer around, made a definite impact with their reggae/ska/punk sound. The RUB is still out there somewhere, making only a few appearances a year. As far as I know, no recordings were ever made of these guys, though I have no idea why, because they're one of the most progressive rock bands I've heard.

DISSONANCE has been around for awhile and recently released a tape. They have a large following around town and are known throughout the state for their high energy thrash.

GODSPEED, originally known as SOLIDARNOSC, recently reformed with the original members. We hope to release an album or tape within the year. We are beginning to do weekend tours of Michigan and will soon be looking into touring the surrounding states. I should explain that we are not a Christian band, nor are we anti-Christ. Taken literally, the definition of the word is "good luck", but I use it in reference to wishes of "good luck" or "godspeed" to the Crusaders marching off to "rid the Holy Land of the blasphemous Muslim infidels." It seems to me that most religions cause more problems than they are worth. That is not to say that they

STATUE OF WHAT?-GODSPEED LYRICS

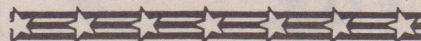
GIVE ME YOUR TIRED, YOUR POOR HUDDLED MASSES YEARNING TO BE FREE
THE WRETCHED REFUSE OF YOUR TEEMING SHORE
SEND THESE, THE HOMELESS TEMPEST TOSSED, TO ME
I LIFT MY LAMP BESIDE THE GOLDEN DOOR



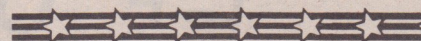
THE LIGHT IN YOUR TORCH IS BURNT TO A CRISP
VISION ON YOUR EYES LONG SINCE DIED OUT
NO HEROES IN LIFE NO WAY THAT IS RIGHT
AN IDEA OF FREEDOM IS NOW ONLY BOUGHT



STATUE OF LIBERTY ONCE HELD A DREAM
WHOSE HANDS WOULD PROTECT, NOW COVERED WITH BLOOD
OF AMERICA'S CHILDREN IN GUILT AND SHAME
FOUGHT FOR A CAUSE, A LOST ONE AT THAT



MARRIED WITH A KID, GOT A POOL IN THE BACK
GOT TWO CARS, ONE HOUSE, ONE VIDEO, ONE PUCK
SLAVE TO YOUR DICK SLAVE TO YOUR JOB
STILLBORN IN THE SHADOW OF A DEAD IDEA



YOU CALLED FOR THE POOR THE WRETCHED
HUDDLED MASSES YEARNING TO BE FREE
THE REFUSE ON YOUR TEEMING SHORE
ARE THE STARVING OF YOUR OWN PEOPLE

don't have any good attributes, but the dangers they are creating for life on this planet cannot be denied or outweighed by their "positive" aspects. (Depressing, aint it?)

BLOODY COUP had a short but illustrious career. I heard a rumor of them getting back together, but I guess you just never know. GUILTY BYSTANDERS: I used to really like this band until they started making fun of us. All I've got to say is don't let us catch you punkers out after dark alone, or else! Seriously, these guys are really very funny and do these great metal tunes. They also play pseudo-billy/ punk/ avant garde/ nightclub/ surf music with hilarious lyrics. There is talent in Flint.

DARK REALITY are a group of high school students with DISSONANCE's singer, Anoy, on bass. They play a slower type thrash with guitar solos. Although not experienced, they show a lot of promise. RANCID is a thrash-metal band of high school kids. Flint's speed metal and hardcore scenes have united on many shows. There have been an increasing amount of shows in this area since the formation of "We love you, too Productions" by Phil and Tanya of DISSONANCE. 7 SECONDS, BLACK FLAG, CRUCIFUCKS, NECRO'S, SLAYER and others. SUICIDAL TENDANCIES are coming soon. Also, VOI VOD from Canada may make their only U.S. appearance here if they can work it out. Keep your fingers crossed. Godspeed, Blair Jones/ 6-3353 Concord/ Flint, MI 48504. Bookings: We love you, too Productions, c/o Phil Hines/ Tanya Narhi: 1-(313) 234-6083



Something bothers me about Boston's "scene" or lack thereof. 1500 people show up at a SUICIDAL speactacle, but only 25 show for M.I.A. at a smaller club. It seems lesser known bands coming from out-of-town don't have a chance. Also, with the attrition of F.U.'s and D.Y.S. away from hardcore and the breakup of S.S.D., there are few new bands, at least that I know of, that are making their presence known. Please, if there are great, undiscovered talents in the city or suburbs, let us know! Contact the zines, circulate flyers--there seems to be a lack of underground communication as flyers are next to non-existent. At least a few new fanzines have popped up. These are: Alternative Focus (Pat/ 181 Fenley St/ Revere MA 02151/ \$1), Danzine (8 Bellevue Ave/ Winchester MA 01890/ 50c), and One Step Beyond (121 Stetson Ave/ Swampscott MA 01907). With some upcoming shows, time will tell what the future of hardcore in Boston shall be. Bands from out-of-town, don't give up... some of us won't give up either. I plan to try to do something about it, but I'll need help, cooperation, and ideas from others.

SSD's last stand took place April 6, in front of about 100 people and it wasn't that bad. One thing that pissed me off about the gig, besides the ridiculous

security (not the band's fault), was a group of 5-10 kids sieg- heiling throughout the show. This shit goes on at a lot of gigs in town with the same idiots. Listen kiddies, you may think you're being rebellious or funny, but nazi saluting is neither-- it's conformist and may be hurting people without you realizing it. Think about your actions.

Well, with the lack of all-ages HC shows, I've been hitting the clubs and seeing lots of cool bands. PRIMITIVE ROMANCE play hard-edged postpunk, punctuated by a strong 2 guitar attack, brimming with energy and vibrance. Check out their overlooked single, "The Spirit's Still There" (\$2 to: L. Esser/ 1619 Commonwealth Ave #16/ Brighton MA 02135). HOLY COW, from Fall River, play in Boston regularly, and combine aggressive doom-and-gloom-styled material with a theatrical stage presence, mainly due to the intense visual antics of vocalist Chris Means. Those of you into BAUHAUS or ALIEN SEX FIEND should check out their track on the Nobody Gets On The Guestlist comp. VOLCANO SUNS, who include ex-MISSION OF BURMA drummer Peter Prescott, are a gyrating, abrasive postpunk band and, at their recent gig with SUICIDALS, I thought they upstaged the headliners. They should have an LP out on Homestead soon. The CHOIRBOYS are a spirited, charging trio who work in influences as diverse as 60's pop, old style punk, and HUSKER DU. Frequent visitors to Chet's in Boston have been the PAJAMA SLAVE DANCERS from Western Mass, an ingenious rock satire outfit who lampoon everything from surfing to Boy Scouts to truck drivers with such awesom songs as "Deefreeze Walt Disney", "No Dick", and "Scoutmasters From Hell". Give yourself a real treat and get their LP (10 Spring St/ Westfield MA 01085).

In other news, The NOT will be touring again shortly, STATE OF THE UNION and

FU's are still looking for drummers, DYS found a replacement for Dave Collins. SIEGE's new vocalist is Mark Dencecco. GANG GREEN have a new drummer. BAD RISK split without doing a gig. Former JERRY'S KIDS Brian Betzger and Dave Aronson have a new heavy metal band. Some of the noteworthy new vinyl around town includes the VAN DYKES 7", which is good melodic postpunk (Box 471/ Essex Sta/ Boston MA 02112) and the latest from Taang, the joint LAST STAND/NOONDAY UNDERGROUND 7", which is actually the same band with different bass players (84 Oak St/ Weston MA 02193). Next from Taang: the long-awaited 17 cut NEGATIVE FX album and it's fuckin' incredible!

Whew... that's all, I think. Maybe hardcore in Boston is (regrettably) decaying, but there is still an alternative music scene, although mostly restricted to those over 20. Too bad, but we can change it if people are willing to get involved again and take chances. Write to me... Al Quint/ Suburban Voice zine (#15 is out--\$1.50 ppd)/ 13 Portland St #7/ Lynn MA 01902/ (617)596-1570).



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BEEFEATER FROM D.C.

Interview conducted and oft interrupted by Ian 'Gumbo' MacKaye. Participants are Bruce Taylor, ex-drummer of HATE FROM IGNORANCE and CLEAR VISION, Dug Birdzell on bass and formerly of UNDERGROUND SOLDIER, Fred Smith of Many heavy metal bands on guitar, and Tomas, ex-drummer of RED C does the singing.

I: The name is BEEFEATER and they formed about 10 months ago. Tomas has been trying to get a band together for a while, and finally people have appeared.

F: It didn't go like that. Fred was trying to get a band for a long time. It wasn't easy.

I: No, I think it was Dug; he's been trying for a quite a while. Bruce has been happy with CLEAR VISION.

B: I was in SUBTLE OPPRESSION for a short while.

I: They've given about 10 shows, which is good for around here, cause it's hard to get shows. And also the saturation situation; sometimes when you get on one kind of show too many times you sort of get affixed to a certain type of people, which is unpleasant. Oh, and they recorded a tape over at Don Zientara's. It's about 15 songs; I produced it. Hope we'll get it out on Dischord real soon. It's a nice tape; real nice sounding. Now we'll turn the table wide open to see if they want to take this interview in any sort of direction. Band?

T: Skate?

D: North By Northwest?

F: Who can get me a date with Pam Grier?

D: Who is Pam Grier?

I: See, I don't like this attitude already. Tim, we're having a little problem here because while these people have many things to say, we're trying to escape the usual trappings of most interviews. The thing about this band is that these people are all different; all four are so different.

F: I swear to god, man. That's why I hate you guys.

I: It's not a matter of dislike. It's pretty interesting; a very interesting band here.

Their musical style is totally nondescript: lots of real fast stuff, lots of jazzy reggae sort of stuff. And funky anf HM. All kinds of influences here; all kinds of weird stuff. I guess we could start with the name.

F: I didn't think of it.

I: Tomas?

T: BEEFEATER, BEEFEATER, what did it mean, what did it mean? It's sort of in the dietary direction. It's not a vegetarian group, as such. It's vegetarian oriented, in that I'm a vegetarian. That's one of the messages that I, as a singer, do push.

I: This is an interesting part of the band. Each person has their own ideas, not necessarily conflicting, but...

B: Tomas was smoking a cigarette while he was saying "vegetarian".

I: Hand rolled, as part of his... not marijuana, thank you.

T: Speaking of marijuana...

I: You want to speak about marijuana?

F: Yeah. We can't stand it. It's a waste. All drugs are a waste. Even the beer I'm drinking is a waste.

I: Then why are you drinking it, Fred?

F: Because everybody has some kind of vice. Because if I didn't drink beer I'd probably go 'round killing people.

I: That's not a vice; that's a crime.

D: We do all have a vice. You, Fred, have alcohol. Tomas has nicotine. I have caffeine.

I: Hold on. Let's get on to that. Fred, what's your vice?

F: Alcohol.

I: Dug?

D: Caffeine.

I: Tomas? Not all your vices; let's just take one of them.

Photos by Jackie Niles

T: I can't think of any just yet. Tobacco, I suppose.

I: I hate to ask Bruce. This is going to be terrible. Bruce?

B: Oh no, I haven't had a beer or drug for 39 days at this point. (sincere applause from all).

I: You feel good about that. Do you have any vices at all now?

B: Drinking coffee, chasing a beautiful young lady.

I: One?

B: Yeah, just one at a time.

D & I: That's not so vice-ful. (Tomas disagrees).

I: That's interesting, let's talk about...

F: Musical styles.

I: OK! Let's talk about that.

F: Start with Tomas.

I: The most interesting thing about this band is... where they come from is lots of different places, as you'll see in a second.

T: Although the four of us come from four completely different backgrounds, I think as the music manifests itself, despite the fact that you can't immediately label it, it seems to work well together. Everybody has a unique source. My personal one is probably funk, more than anything else. Funk and jazz.

I: Bands?

T: Any mid-late 70's heavyweight funk music, notably ISLEY BROTHERS, GRAHAM CENTRAL STATION. Jazz wise, anything...JOHN COLTRANE.

B: I was into heavy metal for a couple of years... about 7 or 8.

I: You've been in a lot of bands too.

B: About 6 or 7. Getting mainly into original stuff.

I: Didn't you used to do a lot of progressive music?

B: When I could. The first stuff I liked was... of course, I went through my ZEPPLIN phase, BLACK SABBATH. Now I get into, strange term, progressive new music, progressive punk of sorts. Hardcore stuff on odd time signatures, stuff that's powerful.

I: KING CRIMSON?

B: KING CRIMSON, major influence right there.

I: Dug, you wanna speak?

D: My background consists of heavy metal, which is what I was listening to when I started playing bass, and then a lot of punk when I found out about that.

I: About '72, right? That's to show what weathered punks these guys are. I was skin in '67.

D: When Kennedy was President, maan. That's when the first punks were out there.

T: I was born hairless.

D: In addition to that, classical piano has been a big thing with me cause I've been playing that for 10 years.

I: You're a trained bass player then?

D: Not really. It's stuff I just picked up.

And now I'm getting exposed to a lot of funk and jazz and reggae via Tomas and Fred, especially Fred.

I: Who's a good guy.

D: Yeah. He's shown me a lot of new shit

on the bass. Really valuable. So that's it: funk classical punk jazz.

I: So you're pretty much a one-track sorta person. Go ahead, Fred.

F: Are you kidding, man. From MOTHER'S FINEST to GRAHAM CENTRAL STATION to STANLEY CLARKE to KISS to AEROSMITH through BLACK SABBATH.

D: He's narrow-minded too.

F: To VENOM and BLACK MARKET BABY, MINOR THREAT, OBSESSED, the D.C. metal scene, and gospel too.

I: I notice none of you have mentioned blues.

T: And JOHN LEE HOOKER.

F: Yeah, all that in context is blues. It all originated from blues.

I: There's nothing like the authentic blues; that's where my heart lies too. Now that you know where these guys are at, we're gonna take this interview into a whole new arena of excitement.

T: It's a three-ring one.

I: These are good guys. I think you'd like them, by the way. I sure do. They're all friends of mine, I think. (whispering into the mike): With the exception of Tomas. Tomas is a fucking butthole. Just pretend I'm...

BEEFEATER: I can't hear you. What's he doing?

I: Nothing. Just hold on you guys. I'll be with you. (whispering again): Tim, these guys really suck. OK, anyway, ahum, so you guys are really great...

T: Are the levels alright?

I: They're fine.

D: What was that thing you...?

I: Don't worry about it fellas. I'm sure you all wanna tour and that it'll be good. Another interesting thing about BEEFEATER is that they're one of the only new bands in Washington, and certainly the only original band who have a very different kind of sound that your general sort of punk thing right now.

F: You know, when I first met Tomas, him and Dug came up with this thing where they wanted to take funk and punk and mix it together. So we're really bent on establishing a punk funk status. RICK JAMES came up with the term, but that was bullshit cause he had the same ol' funk rhythms, but he would yell out "baby".



T: Because he'd be talking about the street and drugs doesn't make him punk.
F: Man, we've got a new song coming out called "Red Carpet", which is the most ultimate punk-funk song to date. And Dug wrote it; it's great.

I: Is it funky?

F: Yes, lord it's funky.

D: It has a punky part and a funky part.

F: It's bad.

I: What's it about? Who wrote the lyrics?
T: I did. I write most of the lyrics, by the way. The ones that are oriented towards the psychological level and the human inter-relationship level are usually mine. The ones that deal with the real world or about trying to make it in a corrupt world come from the Fred source.

I: That would probably be because... whereas Fred has been involved in the real world...

F: Government status.

I: You, just by the way you carry yourself, is almost so... esoteric. I don't know what the word is... just totally different than most people.

T: Tell Tim to put a big word in there for us. We can't place it just yet. Everybody writes lyrics about their own experience, and my experience has been more the psychological aspect of human nature.

I: What about the world; is it ugly?

T: It's a lot of fun to be alive. All I need is good scarfing material and a skateboard. "Red Carpet" is about the American Indian cause. The others we've done deal with...

F: Ignorance towards man. That's it.

T: Ignorance, stupidity, and

confusedness.

I: Which is a general theme. However, these guys carry it off with more eloquence than probably most other bands. They do a song called "A Dog Day", which puts the whole vegetarian thing into serious perspective. Just the way it's worded makes it hit home much harder, which is a big point with the whole band. Although it's a cliché to be unhappy with the world, it's not a cliché to portray it in such a forceful way. Yes, come in. (Simon of the SNAKES enters).

S: Do you have Pat's number?

I: Yeah, it's in the trash on a yellow piece of paper.

S: It's in the trash?

I: What I was saying is with most bands, it's sort of a complaining thing, which is fine. Here, there's something a lot more believable about this, a lot more sincere, more emotional. You know how I feel about those two things. Let's ask the band how they feel about sincerity. Gentlemen?

D: It seems to be going down. I see a lot more image-consciousness and less sincerity. Now there's the tough-looking, fighting, drinking, and smoking P.C.P., a new twist.

T: Smoke some boat!

D: It's just not sincerity.

T: Entertainment, perhaps? Is it just something to do with their time; is it just another fad that portrays their ugliness, and once this goes away they'll find yet another one that common Americans use?

I: Sorry to be eloquent on my behalf, but make sure you print that up big! (laughter all around).

D: Well, they get into it on a material level, they buy a lot of studs and leather. No offense Fred. (Fred was wearing a few studded bracelets).

F: This is all I have.

D: I don't know... I get a different vibe from you than I got from the people I saw last night at the 9:30 Club.

I: Well, you don't know either. I mean, I'm defending them to a point.

D: I don't mean to be judgemental, but it seems like leather, beer, drugs, fighting, tough emotions-- it just seems like an external thing.

I: I don't know if it's even an emotion.

T: Well, it's an animal passion, if you want to give it that much merit.

D: That's it.

I: It's a playground for 19-year olds, or 15-year olds.

T: But you have to bring in the aspect of protest then, because for me, when I think of punk, and I do like to think of ourselves as a punk group...

I: And I like to think of myself as punk too. You can put that on the record.

T: Yeah, I like the way you keep interjecting these interesting points because you're nothing but an interviewer and you might want to get out of here!

I: Sorry Tim. I gotta go! (laughter). I hope you guys can work it out OK by yourselves! See you later!

B: (To Tomas) You asshole!

T: (To Ian) You do like us, don't you? What was I talking ... Oh yeah, punk.

Punk, to me being protest... I was just thinking that if you go to a concert and you see nothing but leather-clad losers, perhaps protest doesn't come into it so much anymore. The original foundation of punk was heedless protest. And you look at these people that theoretically are sincere and are fighting for something, and you just realize that through their lifestyles and behavior patterns they're playing exactly into the hands of who they're supposed to be fighting against, and that they're using exactly the same vices that everyone else has fallen for.

I: But maybe they're fighting against exactly what they are. That's just another twist on it. If they're having this rebellion and they're fighting against common America, aren't they common Americans themselves?

T: Sure enough. You can sing against suburbia all you want, and you can analyze the suburban individual who's property-conscious, greedy, and likes his vices, and then you can look at the "street punk", and he too is greedy and submits himself to the same vices: alcohol, a drug, lots of TV and McDonalds.

I: Not to mention the sexual thing, the whole getting laid trip. The little girls who come out of their homes and shoot up these older guys and get fucked by them. It's just real cute, but it's...

T: It's not protest!

I: It's not protest and it's got to be unhealthy that anyone would submit to that kind of nonsense.

D: And there seems to be so little questioning of it. It's just accepted that you're gonna drink and you're gonna fuck some girl like she has no humanity at all, and you're not even gonna think twice about it.

I: I think there was a time when being a punk meant that you seceded from society, when shaving your head and making yourself ugly meant that you were trying to drop away from society. And I don't think it was really conquering society as much as a self-humbling thing, where you're questioning society and by doing that you have to exclude yourself from it. But now it seems like maybe these people are not making themselves ugly but are trying to "beat up society" or do Clint Eastwood: "You fuck with us, we'll fuck with you, we'll kick your ass and then go get a job when we're 21" or something.

T: Yeah, they're trying to look all uncompromising and they go out and do exactly what Uncle Sam wants them to do.

I: I mean, how many of these skinheads are going to be operating computers in 10 years? It's a fair question. (Dug has mixed feelings in response to that statement). How many of them really care?

When I look at people in general, I have to wonder not so much why they do this or that, but why they don't even question doing it. For instance, anyone who drinks... they don't even question the fact that they drink. It's just that they drink and they've never wondered why alcohol is served in every fucking venue possible. (Side 1 of the tape runs out here. Some of the discussion was lost).

D: ...and if you try to get somebody to

question what they're doing, if you try to carry on a conversation like "Hey, why are you drinking more when you're already plastered", people look at you like "Why are you daring to question me". And then you turn away and they're still doing whatever they were doing. It's frustrating. I wonder what it takes for communication to carry on.

F: Y'know, it's funny. When I found out about punk, I thought it was another musical form. But then I found out the context of it. I thought punk was to be different, but to still be accepted by society. But you have different types of punk, and people don't even know it. (Tomas agrees here).

F: With white kids, you have the skinheads or the longhairs or the rooster-cuts; you've got the war paint, battered clothes. They come from suburbia and all that shit. I don't even know what the fuck suburbia is.

I: Where you're from...ha ha ha ha.

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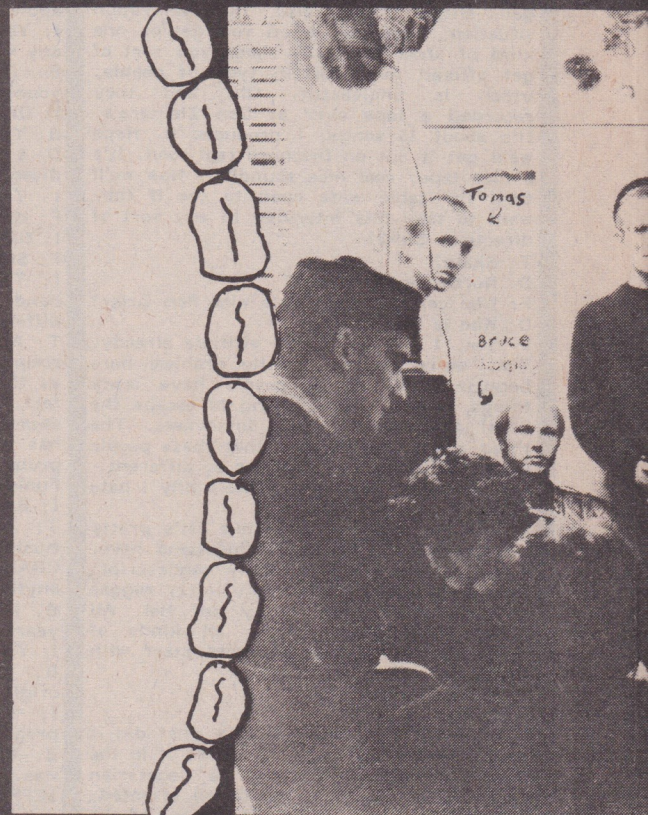
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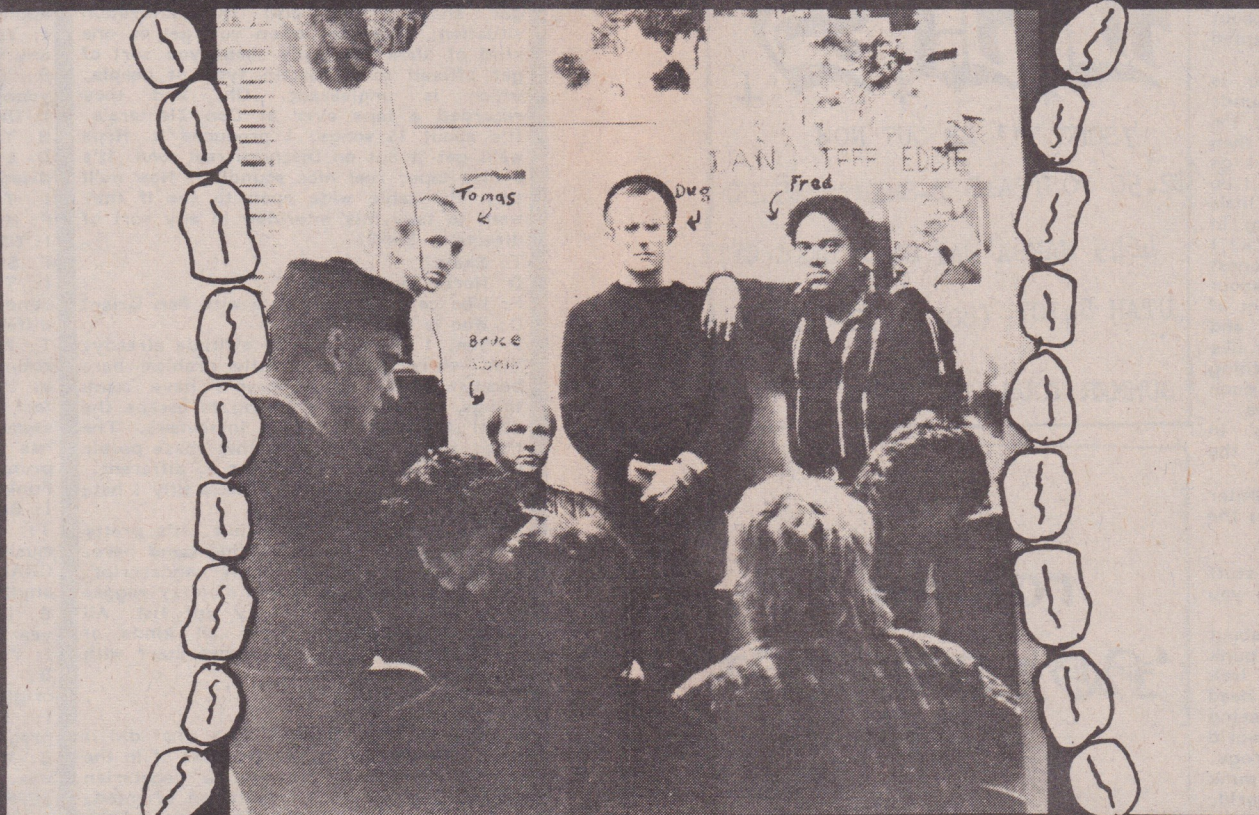
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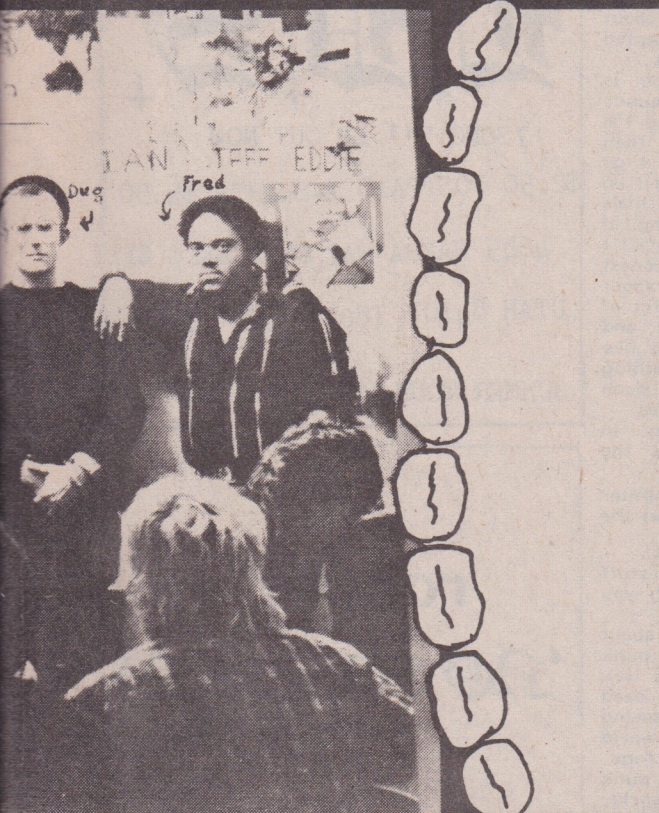
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know about them, as opposed to playing
some kind of fantasy game. As individuals,
every one is nice. But the problem is that
when these individuals get together they
lose the individuality. It's like this mass
ignorance, mass ugliness. When I shaved
my head and made myself look
"unattractive", one of my ideas was to

reflect the ugliness that I saw in America.
I know it's a cliché, but it's the way I
felt. But, the way these people act and
the way they look... they're ugly! Adding
ugliness to the world, to me, it seems
wrong. There's enough hatred and
ugliness in the world as it is. These
people just add into it; it's like nothing
different and they're not doing anything,
so what's the point of it? Is it that they're
going to "fight for what's right"... or
"defend their honor"? What honor? I don't
know... you guys can comment.

F: I thought everything was to be yourself
and to try to be accepted by the people as
yourself. Everybody's going to look at you
every day and say "You're this, you're
this", but I've got this thing that I'm
going to do whatever I want as long as it's
within reason.

I: You're talking consideration. That's
what I'm talking too.

F: Yeah, I'm talking "Let me be the way I
want to be, but don't condemn me because
I'm this way."

I: That's the whole point. If people want
to be themselves, that's fine. If they want
to fuck with other people and be
themselves, then that's not OK. I've
always said "You do what you want,
just don't step on my toes."

T: I don't agree.

I: Well, speak then.

T: My opinion is that most people--the
western world consumer citizen--hasn't
given any thought to anything and is a
complete mess, and I think even if they
keep it to themselves, not trying to hurt
anybody, but still living a complete
zoology of a life...

I: What you're talking about is on a
greater scale of things... what we're
talking about is within the scene. To me,
if they want to get fucked up, I can't tell
them not to. I can't be fascist on them,
unless they do something that really
damages other people (Tomas disagrees
strongly on this point). I agree with you
to an extent, but I can only suggest
things. I can't demand things. Do you
understand what I'm saying?

T: Yeah, yeah. Of course.

I: I don't think anyone should get fucked
up, but I can't demand...

T: Of course, it's just that earlier along
you said "as long as they keep it to
themselves, that's fine", and to me, that's
not fine.

I: No, I said that as long as they keep it
to themselves, I won't get fascist on them.
I never think it's fine. I think people
should always do something to make the
world a little better, always. That's my
general belief.

T: Well, I've been warning this new
aftershave, and that's my contribution.

F: You know, "Better Than Me" was
written because one time in my life I was
worlders.

I: Looking in a certain way that I was being
condemned by so many people. It was
making me really happy the way I was
looking, but when you went out into
society, to your day job, you were
condemned by these people who aren't
better than you...

I: They sign your checks.

F: Yeah, they sign your checks. They say
"Get your things together, man, you can't
be doing that and making it", but you
can. It takes a lot of courage.

I: Well, the main thing is to take the way
you look and override it with who you are.
D: Yeah, it's great to be down on the
good image but then supply the good self,
the good actions. People get surprised.

T: Yeah, how often do you see people
dressing fine, looking fine, being the
ultimate citizen, and then going on
carrying on abuses which are beyond
measure?

I: Such as?

T: Such as greed and vanity, which are
two of the bigger sins on earth. The other
day somebody told me that "ghetto people"
are violent and that's what it's like to be

uncivilized, and I say that people who live
in a big house and have a fine job are
equally violent and have the same canine
mentality. It's only that they carry it on a
much more under-the-table level.

I: And it may be that their greed has a
lot to do with causing the unrest (ghetto
violence).

T: Sure enough, man. As long as you're
greedy, you're guilty.

F: Also, their greed is more accepted.
Bribery is more accepted, man.

T: Because that's what the world's
founded on.

D: And a riot in a ghetto sells more
newspapers than General Dynamics'
charging the government to put up an
executive's dog. Certain things are more
visible than others for sensational reasons.

I: Well, in the same line, I can remember
newspapers blowing up big articles about
one fight at a punk show when meanwhile
down in Anacostia people are getting killed
and it didn't even make the newspapers.

F: One of the bad things in D.C. is that
the press hides so many things because of
this town, because Reagan lives here
everything is kept very low key, and
that's bad. You wouldn't know that for the
last week-and-a-half somebody's been
killing prostitutes... Just an example.

I: Well, let's face it. We live in a black
town run by whites.

T: South Africa junior.

I: There's black people in the
administration (D.C.'s), but they answer
to the whites, they answer to Congress,
and this town has to have its image clean.
You gotta remember that this town is
what, 75% black?...and...

D: Walter Fauntroy, man, non-voting
delegate. D.C. doesn't even have a vote in
Congress.

I: And they still answer to Congress. This
is the capital of our country; we have to
keep it clean. That's the bottom line.

D: It's image-conscious again, rather than
substance.

I: Getting back to ugliness and the clean
Americans, tell me more of what you think
about that, cause I think that they are the
ugliest folk in a lot of ways. The girl in
Georgetown with the rouge-scarred cheeks
so bright that she looks as if she's been
beaten by somebody. (Tomas makes sounds
of violent nausea).

T: I gotta take a break, man (gets up to
leave).

I: Where you goin'?

T: I gotta throw up some more. The
imagery of Georgetown just makes me...

I: To me, this is true ugliness.

T: Ugliness manifest! I'll talk about that.
People can talk about what's wrong in the
world: economic problems, discrimination,
hunger... the biggest problem is little
clean friendly Americans and other Western
worlders.

I: Is Japan in the Western world?

T: Yeah, because they're high on the
technology scale. Japan is corrupt with
happy teenagers. Every country is, that's
society, to your day job, you were
touched with the gift of technology.

I: We're talking "teenage", not just about
people who are in their teens. We're
talking the teenage concept. That includes
30 and 40 year old yuppies walking around
in their sport shoes and 3-piece suits.

F: I just found out what "yuppie" meant
the other day. Really, I didn't know.

T: Young Urban Professional.

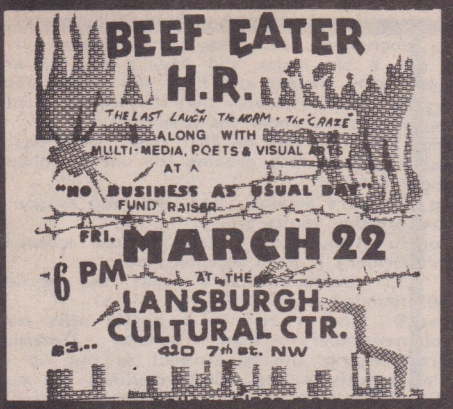
I: Which is actually just the hippies, by
the way. They all grew up and cut their
hair: clean, sort of left-wing computer
people. So we get ugliness on the left side
and ugliness on the right side.

T: And just visually speaking, I don't like
to judge people by their looks, but if you
see someone, men and women alike, whose
whole life revolves around their body, that
is the root of all evil, and it transcends
race barriers.

I: So it's vanity then.

T: Vanity, yeah.

I: Well, what drives it? Is it sex, money,



power--what drives it?

B: It's the basic instinct for survival coming out in a long convoluted sense of civilization.

I: You think it's survival?

B: Oh yeah. It's an offshoot of personal survival.

I: Yeah, but it's totally self-involved.

B: Yeah, well 5% of your brain you're constantly aware of. The rest of your motives--most of your brain--are instinctual, and if they see this path that's going to ensure survival.... I mean that is the tendency.

I: Well then, how did we end up on this side of the tracks?

D: Because we don't buy the advertising myth. The more materialized a society gets, the more you think you need in order to survive.

F: Thank you very much. My father drills things into me like "The way you're going, you're never going to be anything. How are you going to survive?"

F: By survival he means a big house, a two-car garage, two cars...

I: This is a media-induced success. This is the media's version of what it is to be successful.

F: Yeah, you know what? I'm happiest now that I've been in 3 years, just being myself all the time, that I don't have to put up a total front before anybody. You don't have to be greedy and kill and maim people in the business world. Be yourself, man.

B: There's a whole other change that could be brought about. Quoting from Shakespeare, "All the world's a stage". I don't care what anybody says, it just is. Everybody has their own separate person in one degree or another that they present to every single person they know. There's also the fact that sometimes just to get into the front door of people's minds, if you happen to look a certain way, you can get far sometimes. It's bullshit that they're going to judge you by how you look, but



if you can get inside, then you can work from the inside out. I'm talking about trying to get change by being accepted and by being the wrench in the works.

D: I could add something. My job is computer programming, and that sounds like some bad shit, but I feel like I'm bringing myself into that job more than that job is injecting itself into me. I go there looking pretty much the same as I do any other time. My clothes are a little rough and I'm a little stupid-looking in this office building, but what the fuck? I go there and I do my job and I'm honest and get in arguments with people about computer ethics. It's just a focal point of greed in this country (computers), and it's really bad for me because I do like fucking with computers. It's something that interests me, but there's so much greed in it that I could vomit sometimes.

I: Well, there's a lot of money in computers right now. In fact, all the money's in computers.

D: It's sick, man. I enjoy computer programming, but I'm repulsed by it at the same time.

I: Sort of like masturbating, I guess.

D: Yeah, it's good until that smeary stuff comes out and then, fuck, you wish you never did it.

I: Humor, ha ha. Let's speak about humor. T: Humor is: going to a punk concert and seeing punk girls who look like they just came out of a grave, dead as the day after they died, and seeing tough guys, protesting against the world that's run by dogs by acting like dogs. That's humor. Seeing people who use punk as a forum for the insanity of the world, expressing it through spending half their day at McDonalds, the other half sleeping, and the rest on a skateboard. And then getting a subscription to Thrasher magazine to protest against things like Time magazine.

I: You read Time!

T: I'll look through it as entertainment. I'm not going to use it as an information source.

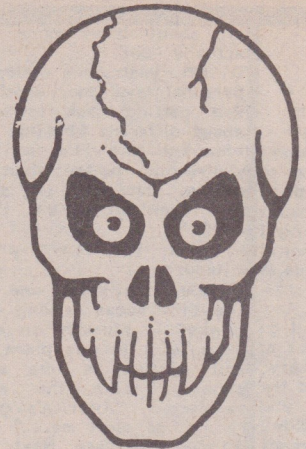
I: How can you say it's not informative to you?

T: Because to me it means nothing! If I want information I'm going to look on the street; I'm not going to look at Time magazine.

I: Well, I'm sure people are really buzzing on the street about the latest MX missile...

T: Well, I couldn't give two fiddler's fucks about the latest MX missile. No, when I say information, I already know the world stinks; I don't need to know the details of what's going on with the missile this week. My whole thing is that Time or no Time, I just want to fight against corruption on all levels, and that's what the music's for.

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ROCHESTER-When I first began reading MRR three years ago, I never thought I'd be writing a report from here. There was no fear to speak of, and the only show in recent memory was a FEAR show at which vandalism threatened to put a stop to HC shows at what was then the only available venue. Lately though, the scene here has really come together, largely with the help and encouragement of the scenes in nearby cities. We have begun to see shows here, and local bands are beginning to form. The best known HC band from the area is the RAUNCHETTES, who take the "60's girl band" concept to new heights. LOCAL SHAME (from Corning) are also great, and deliver a powerful thrash attack. Another new band is the SEMIOTICS. I haven't had the opportunity to see them yet, but I've heard that they put on a good show. Other bands around here (not HC) include ABSOLUTE GREY, MISSION EMISSION, and TRANSISTOR SISTOR, all of whom are featured on the recent Rochester compilation cassette "9x9".

There are two HC radio shows here. I do a show on WRUR (Univ. of Rochester), and Jon (of SEMIOTICS) hosts the "Disorder Show" on WITR (Roch. Inst. of Technol.). We don't have any HC zines as of yet (although Jon is talking of starting one), but Pete of ABSOLUTE GREY puts out the Notebook, which is a compendium of area bands and happenings.

Venues include Scorgies, who's owner is open to ideas for all sorts of shows (most recently SUICIDAL TENDENCIES), and Schatzee's, where a number of local bands have gotten their start. Two of the area colleges have hosted shows, one of which will be hosting the Rock for Rice show.

Rochester is a young and unified scene, and we really hope to be doing more in upcoming months. We welcome any bands who would like to play here (we're near

Buffalo, Syracuse, and Toronto) and should be able to provide any assistance needed by out-of-town bands. For more info, contact: Steve Pyne/ 25 Andrews Memorial Lane/ CPU 1372/ Rochester NY 14623/ (716) 475-3369. Thanks:
Liz Highleyman/ Box 27354/ River Sta/ Rochester NY 14627.

ABSOLUTE GREY



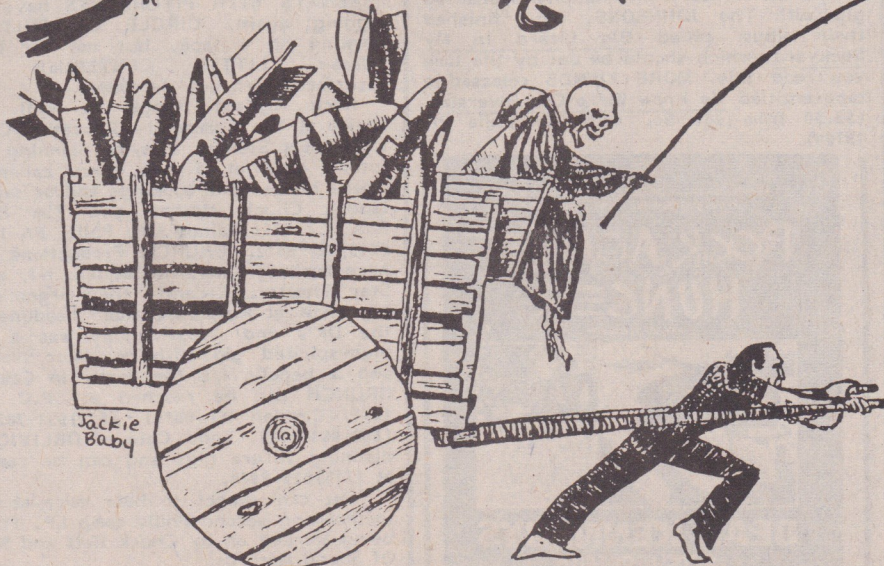
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PENNSYLVANIA



JOHNSTOWN-This is my first scene report, as there is barely a scene here in the industrial asshole of America. Presently, the closest true scene is in Pittsburgh, but since I haven't lived there for 2 years and rarely get a chance to visit, I won't attempt to deal with that, except to say it's getting stronger. Johnstown itself is a rotting steeltown whose primary industries are banks (fattening on mortgage foreclosures), nursing homes, and funeral homes. If you've got any brains, you get out fast-- unless, of course, you can't afford to.

Johnstown has tons of poop (oops, I mean "pop") metal, cover bands, and the run-of-the-mill "Top 40" bands, but only 3 interesting and intelligent bands. This scintillating triad is composed of (in alphabetical order) N.C.P., STORY OF FAILURE, and Theridor recording artists XX (Twenty) COMMITTEE.

N.C.P. stands for NO COMMERCIAL POTENTIAL, which, ironically enough, doesn't apply to these guys. N.C.P. is an innovative two-man band that can handle a diverse range of musical styles. Members are: John Y (guitars, vocals) and Twist (bass, synths). John's brother Marky plays drums on their demo, but is not a member. Also appearing on a couple of tracks is John W on guitars. N.C.P. plays R.E.M.-esque original material that deals mostly with being young and human and



leaving adolescence behind. They also do a killer 90 second version of PRINCE's "Purple Rain" that really cuts loose. N.C.P.'s 16 minute demo is available for a blank tape (60 minutes, please) and \$1 for postage.

STORY OF FAILURE has a 4-song 7" EP out called Negative Fulfillment On The '83 Spitting Tour. It's been out for nearly 2 years. They also have material mixed down and waiting to be committed to vinyl. Entitled A Stink Possibility, lack of funds is holding things up. They play mid-to-fast tempo melodic punk (ANGRY SAMOANS speed) on the EP, and their lyrics are poignant social commentary concerning the superficiality of white suburban life. S.O.F. is an intensely honest band that is imperative listening.

STORY OF FAILURE



XX (Twenty) COMMITTEE is an avant-garde two-man "industrial" band comprised of Scott (S.O.F.) and Chris. XX COMMITTEE has a demo tape called Steel Negro Music and an LP entitled Network. It's difficult to pin down what kind of music they play, because "industrial" has certain negative connotations that simply don't apply to them. Their music is ominous, foreboding, eerie, haunting, and mysteriously entrancing. It can be best described as the musical manifestation of

XX COMMITTEE



the mechanization process of living in the modern world. This is an inventive experimental band trying (successfully, I might add) to translate the human condition into music and communicate it back to the listener. XX COMMITTEE is one group that can't be labelled, so don't even bother.

Anyone interested in any of the bands can contact them c/o: Slash/ 473 Valley St/ Johnstown PA 15902.



Philly has been quite active with lots of shows, recordings, and now there's 2 recently-formed zines that I know of. First, the zine: Alcoholic Tendencies is sold for 25¢ (and stamp) and can be contacted at P.O. Box 18011/ Phila, PA 19101. The other is called Censored and is available from Suburban Guerrilla Press/ P.O. Box 100/ Haverford PA 19041.

A new attraction at some of the shows lately is live wrestling, on gym mats, between bands. The gestures are identical to the televised matches and equally convincing. Participants are all-male and feature Paul "The Human Sponge" and Howard (FHA) "Bunga Man". So far, none have had the guts to challenge Cindy Lauper.

The Animal Liberation benefit raised a lot of money for the pro-direct action, above-ground movement. REAGAN YOUTH enthusiastically confirmed headlining the show, but never made contact since a month before the show and did not show up. This was the second time they've done that with Philly bookings. Fortunately, the VATICAN COMMANDOS were available and interested (and were great). Damon from RUIN was recovering from an injury, and the band was replaced by Lehigh Valley's classic FOLLOW FASHION MONKEYS.

RUIN, by the way, is back in action. A.P.P.L.E. from NY was great, and helped a lot. Before the band, the "Animal Film" was shown.

DECONTROL has released their long-awaited album called Songs From The Gut. The **DEAD MILK MEN**, who recently played an Amnesty International-sponsored gig with The JOHNSONS, have finished their album called Big Lizard In My Backyard, which should be out by the time you read this. **MORE FIENDS** released a tape entitled We Know We're Controversial (\$3.50 from 252 So. 45th #2/ Phila PA 19104).

Chuck of Rock Against Hunger is now in a band called The M- 80's. **OBLIVION** made their debut at the animal gig and have been quite active already. **I'M FROM JOISEY** is a new band of four guys renowned for their fishnet stockings and humorous stage antics. **SCRAM** and **PEASANTS WITH PITCHFORKS** have been gigging again. **CIRCLE OF SHIT** are working on a tape, but not for public release. **LITTLE GENTLEMEN** have resurfaced with new personnel.

Rock Against Hunger is still doing shows at the Community Education Center and Abe's Steaks. They're planning some future gigs at a new place called the Opera House. For bookings and/or sending tapes: Chuck Meehan and Tim Dunn/ R.A.H./ 4416 Walnut #3F/ Phila, PA 19104/ (215)387-9512. **CRUNCH** Productions have been booking shows in Camden, NJ, at the Star Theater. Recently they organized a big show at Rutgers/Camden headlined by the DK's and A.O.F. This was a very high-spirited gig with no major trouble, and a benefit for the needy in Camden. **CRUNCH** can be reached at: P.O. Box 1011/ Camden NJ 08101/ (609)931-7828 or (609)963-2120. Todd Cote of **OBLIVION** is planning future gigs and can be reached at (215)625-9174.

You can expect to hear more about a forthcoming second Philly comp LP. This is being worked on by Chuck Ratt and Speed Of Sound Records. Ronald Thatcher/ P.O. Box 263/ Maple Shade NJ 08052.

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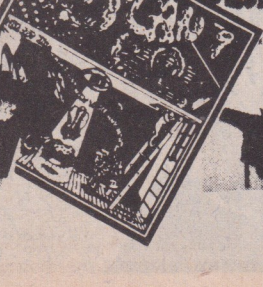




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MIR LP 113 — LUCKY 7 — This combo (ex-Mink Deville, Rockats,
etc.) come from the Louisiana school of rockabilly — swampy Ca-
jun accordion and a pounding beat!

COMING SOON Plasticland 7"
Scream'n' Jay Hawkins EP, LP, 7". Tryties 7". Undertakers mini LP
etc.






Hello again, kids. It's been a long time and there's been lots going on, so bare with me if I miss anything.

There are only a couple of new bands that come to mind. The first, TROUBLED GARDENS, is led by 9353 drummer, Dan (on guitar). Their sound can be compared to the repitious post-punk psychedelia of such bands as ECHO & THE BUNNYMEN sans vocals. The second, LUNCHMEAT, is more traditional D.C. hardcore with a touch of reggae thrown in. These young guys are loaded with energy and fun to watch.

Records, once again, are oozing out of the Capital City. Dischord has a slew of discs due out in the next few months. At the top of the list is the long-awaited MINOR THREAT 3-song 7" EP that was recorded as they were breaking up. As for newer sounds, a 12-song LP by RITES OF SPRING, perhaps the finest and most exciting band since FAITH, should be out in a couple of months. Another great record, by BEEFEATER, brings out the more outrageous side of D.C.'s recently re-energized hardcore scene. These guys bring out the best elements of jazz, punk, thrash, and even some FRANK ZAPPA.

GRAY MATTER's LP on R&B Records should be in the stores by mid-May, as should SCREAM's long-awaited LP. SCREAM, by the way, embarked on a nationwide tour May 1st with the UK SUBHUMANS. MARGINAL MAN should have a record coming out soon, and they too shall be hitting the road in early June, so keep an eye out.

UNITED MUTATION has a new EP out. GRAND MAL, MADHOUSE, and DOVE are all due for releases on the perennial Fountain Of Youth label. REPTILE HOUSE has backed off their Mystic Records deal and will release their record themselves... if they can get the money. 9353, now searching for a new drummer, have recorded a 7" which they will be releasing themselves. Also, look for their video of "Famous Last Words". MALEFICE has recorded a demo which they are shopping around.

Those hipsters, YOM, will have a new tape and art booklet out soon. Metrozine has gone a step further in its music madness and is teaming up with WGNS (who released the B.M.O. album and numerous fun tapes) to put out a 7" compilation featuring locals GRAY MATTER, MARGINAL MAN, BEEFEATER, UNITED MUTATION, and MISSION IMPOSSIBLE.

A couple of bands have recently come out of hiding. OUTRAGE returned with a revamped lineup and featuring a more mainstream soul sound. BLACK MARKET BABY has started making the rock & roll rounds again. H.R. has altered its lineup also and now features ex-members of skanking BODY COUNT. SECOND WIND played its first show in almost a year with 2 new guitarists and a handful of new

songs. IRON CROSS, after numerous struggles with rumors, bad press, skinheads, and what not, are no more. Sab has started a new band out of the ashes.

A brief view on the go-go funk scene: many of the "bigger" go-go bands, such as TROUBLE, EXPERIENCE UNLIMITED, REDDS AND THE BOYS, MAS EXTINCTION, and CHUCK BROWN AND THE SOUL SEARCHERS have been picked up by Island Records. Island is also doing a movie on the exclusive D.C. go-go scene called "Good To Go".

To end this, I'd just like to whine about the lack of clubs, halls, and safe places for bands to play in D.C. The Wilson Center has turned punk away from its doors--too destructive. The 9:30 Club has said "No!" to all punk shows--too much hassle and too destructive. Lansburgh Cultural Center got back into doing shows until someone destroyed the bathroom. Newton Theater closed down because of neighborhood hassles, destruction, and violence. King Kongs closed down because of 17 liquor violations just as they were about to re-open to hardcore. Food For Thought, a haven for newer bands, had a run-in with D.C.'s finest, which spooked the owners. Nathan D. Champions went broke, though they didn't really book hardcore. DC Space, Psychedelly, Anti-Cluc, and numerous others frown on hardcore because of its reputation. And just when we thought we were getting somewhere.

The Loft in Baltimore is making a colossal effort at legalizing and doing serious shows. But who knows what will happen. Them summer blues are coming early this year. Bert/ P.O. Box 25054/ Washington DC, 20007

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Virginia

MEGADOSAGE
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MEGADOSAGE, a "speedmetal" band from Blacksburg, Virginia (look at yer road maps, guys, for Virginia Polytechnic Institute) is composed of 5 current or former students of the forementioned university. Their music is as unclassifiable as their talents and origins; they hail from such far flung reaches as Chicago and Phoenix, as well as the more "local" New Jersey and Maryland. Such diversity spawns a fine blend of unrelated and often jolting musical styles. The lyrical content is another mixture of ideals, values and other concepts that are uniquely "Megadosage".

Blacksburg is a down-home, "Good ole boy" town which, nine months out of the year, is ruled by offsprings of the government town which is Washington, D.C. As with most towns, the introduction of hardcore was unprecedented and not well received, except for the die-hard faithful who still today help them out. Perhaps the relaxed, carefree attitude brought about the intense, cacophonous strains of this metal-oriented "humor band" that thumbs its nose at fraternity cover bands that play this town. In any case,



J: There's only one bar here to play: South Main Cafe. It's the only bar where they don't care what's on stage as long as they're selling beer.

MRR: WHERE ELSE HAVE YOU GUYS PLAYED?

M: Well, uh, we sorta played Richmond. (laughing, jeering)

K: Man, SCREAM kicked us over. (more laughter)

JEFF: Charlottesville.

J: Roanoke, Salem, and the latest in Catawba at Craig Baseball Field with 5

KEN: The people with closed minds don't show. There is no real hardcore "scene", only open-minded people who claim no allegiance.

MRR: SO REALLY, YOU'RE AFTER WHOEVER WILL LISTEN TO YOU.

M: It's the "whatever rule" once again. If they appreciate the approach to core/metal/ speed/ thrash/ funk/ rock we take---fine. If they don't, that's their deal.

KEN: That helps us do things other bands won't try.

MEGADOSAGE

MEGADOSAGE was interviewed at the Megadosage House, in Blacksburg proper. It went something like this:

Pat Crotty is the interviewer

Jon Mayo is the guitarist

Ken Streff is the other guitarist

Jeff Symanski is the bassist

Mark Harford is the drummer

Mike Pavol is the singer who almost kept this interview from happening due to his apathy and laziness

MRR: JONNY AND KEN: WHAT ARE SOME OF YOUR MUSICAL INFLUENCES?

JON: HENDRIX, SABBATH, DC Core. There's millions of 'em.

KEN: All those cheesy metal bands you hear on the radio--JUDAS PRIEST, AC/DC. They all have something to offer in their own way. We're not elitists.

M: I think that core is our main influence. It's whatever core.

MRR: WHAT'S IT LIKE TO BE IN A BAND IN A TOWN LIKE BLACKSBURG?

JEFF: Sucks. We're in the middle of nowhere and (laughter) a lot of us are involved in school so it's hard to get out and push for gigs.

M: It's good in a way because, unlike D.C. and Boston which have intense scenes, we have nothing to compete with. That's good because we're free to do whatever we want.

bands and 30 people.

JEFF: And all the other people were in bands.

KEN: I wonder if that's happened to any other bands besides us?

M: ...with the majestic background of mountains and threatening thunderheads.

MRR: WHAT ARE YOUR GIG PLANS FOR THE FUTURE?

KEN: We'd like to play out of state, but we need help cuz we can't be on top of every scene. Blacksburg's scene caters to the Top 40 cover bands, so you've got to split town.

MRR: SINCE YOU'RE SORT OF A "COLLEGE BAND", AND GIVEN THOSE LIMITATIONS, WHAT IS YOUR BAND A VEHICLE FOR? WHAT IS ITS PURPOSE?

J: Sexual gratification (laughter)

MRR: JUST THAT, LIKE, LIMITS IT MAN. YOU'RE JUST TRYING TO GET DICKED THROUGH THE BAND.

JEFF: To me, it's an outlet, a hobby. I didn't take it seriously at first (May 82). These guys just came up and asked me to play bass. I didn't even know how to play.

J: Aggression outlet. After a hard day of "smashing the system", I have to get some aggression out.

JEFF: Creatively, in Blacksburg, you're free to experiment without being afraid of losing face.

MRR: DO POLITICS PLAY A MAJOR PART IN YOUR BAND? (laughter)

J: No. We all have different political views which we try to keep out of the band.

M: Well, we have certain views that come out in the lyrics, but they are light and quasi-satirical. By not preaching, we keep the audience from being as big an asshole as we are.

J: If there's a message from MEGADOSAGE, you can get it from listening to the music and reading the lyrics.

MRR: WHY ARE YOU EVEN DOING THIS INTERVIEW?

M: We would like to do some vinyl and more gigs, and MRR is an excellent vehicle for it. So, if any of you folks have a few thousand bucks to blow, we have a cool demo we made at Inner Ear Studio you can finance. (laughter)

MRR: SO HOW BIG A ROLE DO DRUGS PLAY IN MEGADOSAGE? AND PERSONAL LIVES?

KEN: We all have our own habits to feed... (laughter)

J: It wouldn't be the same without it (laughter), but I am not condoning little kids going out and ending up like us (laughter).

MRR: A WAY TO GET THROUGH THE DAY? J: Hey, this interview isn't intense or intelligent yet!

DDT**DDT****DDT**

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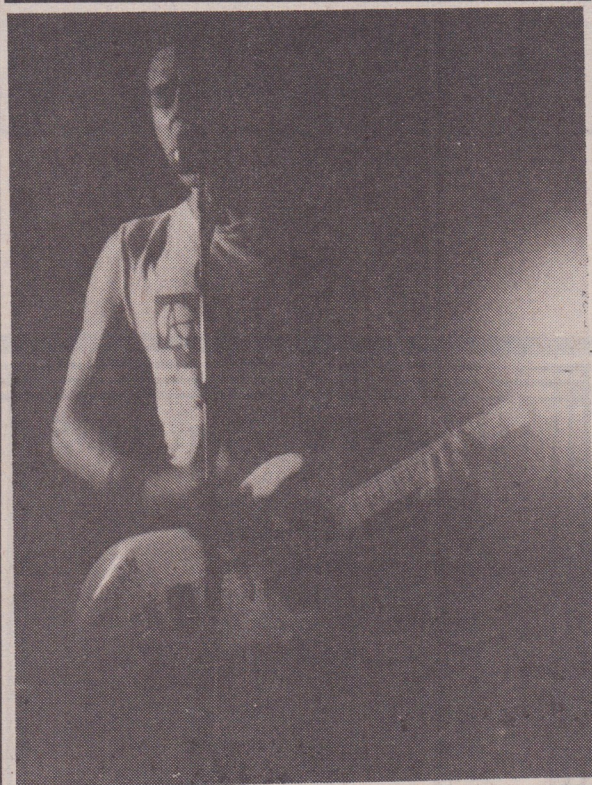
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Five minutes over the border we get pulled over by 4 New York "State" police cars and a jeep. "You don't have any dope, do ya? You're not gonna make me get my dope dog?" This guy was serious--dope dog! "Where's the Anthrax?" we ask in Stamford, Connecticut. "It's on the westside". "Is that a far walk?" "No, it's a dangerous walk." This is a novel description for us! The town library has a sign: Radioactive Fallout Shelter. American paranoia is slowly setting in.



New York: guards or cops in every store. Another bogus sign: "When the light is flashing, this store is being robbed". Too fucking much! We see David Lee Roth (Froth) at the MINUTEMEN show at the Ritz, but he doesn't come to our show at CBGB's. Oh well. New York scene is rad, no bullshit violence, but something very heavy hangs in the air--makes you tense.

Charlottesville: now this is a typical American college town, the kind American preppies have wet dreams about. Everything from Roulette vending machines stocked with beer, to Animal House frat houses. Fucking eh! We play in a gay bar called Muldowney's and there's a reporter there and a cameraman asking that annoying question: "What is punk? What is new wave? What is slam dancing?" Mike, the radist live guitarisr for the BEEF PEOPLE, gives her an earful.

Ft Lauderdale: we watch the "teenie weenie bikini contest" around the sparkling pool of the Famous Candystore. What a pile of shit. Some pathetic jocks float on inner tubes in the pool to get a better view with these horrible smiles on their faces. Wreny then shows us her poop, which has a post-nuclear war aura to it. American middle class gone wild. This isn't what they show on NBC or ABC, but Canadian ignorance doesn't even compare to American ignorance of the rest of the world around them. The only place in Canada Americans know of is Niagara Falls. Christ, the country's so introverted, it's like another planet.

Orlando: we play at an American Legion Hall and everybody shows up in a car. The 20% edge in the standard of living among the middle class is obvious compared to Canadians.

Atlanta: we get our camera stolen. "Someone" broke into the van. "It's them damn niggers". "What's a nigger?" "A nigger is someone who'll lie to ya, steal from ya, call you an asshole, beat you up." "What do you call a white person like that?" "A honky, ha ha ha." How do you deal with an attitude like this! Fucking

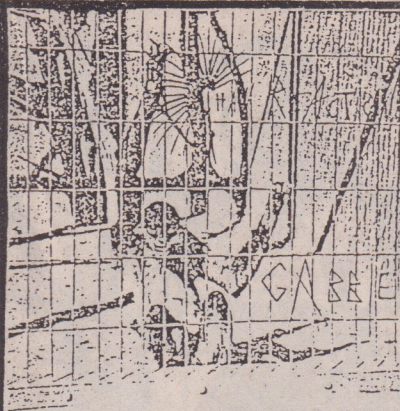
stupid! Fucking sad! Fucking primitive! GUNS! Stores that sell guns--big ones, little ones, short ones, long ones, loud ones, quiet ones, black ones, silver ones. Only in America. "The right to keep and bear arms."

Detroit: the hunger Brain was a great place, in the industrial part of town, right by a factory that makes soap out of dead animals. The smell is so fowl, but who cares. The place is great. It's an old flea market. We nicked everything, from a bowling ball to protex.

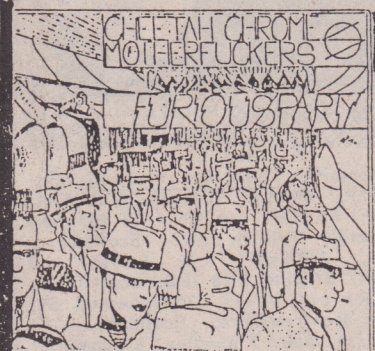
Thanks to everyone who helped us out and came to the shows. Anyone who has sent mail to First Strike Records, we don't receive it because our ex-manager won't give us the key to the post box. Hopefully, we'll rectify this problem soon. In the mean time, write: ASEXUALS/ 464 Coronet/ Beaconsfield, Que/ H9W-2E7 Canada.

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Hey man, whoosh, let's go go go. Scottish wild kid-punk bands seem at last to be putting their act together. This is perhaps reflected by the amount of records coming out in the next month or so. Firstly, Scotland's best known band since the EXPOLITED (?), POLITICAL ASYLUM, have at last secured a release on C.O.R. Records. It has 3 songs reworked from their first demo, Fresh Hate, and should be out by now, so go for it kids.

Secondly, A.O.A., hardcore at its finest, are also releasing a single on COR called Who Are They Trying To Con. Watch out cause both acts are going to be big.

More on the record front. Three West Side (Glasgow Area) and 1 East Side (Edinburgh Area) bands have combined to release an EP. You will hear DISTEMPER, OI POLLOI, LAST RITES, and the CONDEMNED on this effort (the first 2 being the only ones worth listening to). Apart from these releases, FARCE, Falkirk's finest are on the point of doing a second tape called Cosmic Vibes. They go beyond the limitations of punk rock MAN! (Rumors are spreading that Geo, singer of FARCE, is taking singing lessons, which is totally untrue. ha ha)

Meanwhile, also in Falkirk, INFERIORITY COMPLEX have completed a tape called I Might As Well Have Pissed In The Ocean, which more or less sums up the attitude taken towards punk. OI POLLOI have released a second demo, which is pure excellence with some intelligent lyrics from a skin band. Musically, it's in the thrashy/singalong vein. Go for it.

The ABUSE have been pretty quiet lately, due to them not having a guitarist. Their demo has been well received. DISTEMPER have re-released their first demo (when they had 2 bass players) and have added some live tracks. Musically,



it's tuneful and fast in places. Yet another band to watch for.

WAGES OF SIN (my local band) are a progressive funk/punk band with songs on Anarchy and Anti-War, and have released a demo with some live tracks.

Most of these bands have been gigging furiously (which isn't easy in Scotland). Among other gigging (or trying) are I.D. PARADE from Kincardine (early G.B.H. style), CONSTANT STATE from Edinburgh, ALIENS from Bathgate, and POSSESSED IMAGES from Boness.

Now the good news: DEFIANT POSE from Paisley (who were featured on the ancient Ha Ha Funny Police comp EP) have reformed. Now the bad news: the EXPLOITED have played a gig to an audience of fourteen year olds (or people all of that mentality) for the first time in 2 years. the ALTERNATIVE are still living, boo hoo. Rich kids, SKIN DEEP, the Nazi band, have released an EP. Avoid at all costs.

More people to watch for are PRATEX (about 9 members playing vast styles of music) from Motherwell; DIRECT ACTION THROUGH NON- VIOLENCE (just drums, bass, & vocals) from Edinburgh; and EXTERNAL MENACE (now CLASH-reggae type music) from Glasgow. If anyone wants to investigate our scene further, then send a C90 and I'll fill it with a selection of Scotland's bands. I also have a zine which features many of the above bands. By Geo and Paul

POLITICAL ASYLUM

ADDRESSES

Paul Rutherford/ Think For Yourself zine/ 7 Russell Pl/ Busby/ Glasgow G7G 8JN/ Scotland... FARCE/ c/o Geo/ 18 Birnham Pl/ Ladysmill/ Falkirk FK2/ Scotland... POLITICAL ASYLUM/ c/o Ramsey/ 3 Balmoral Pl/ Stirling FK8 2RD/ Scotland... DISTEMPER/ c/o Dave/ 33 Finneston St/ Greenock, Renfrewshire/ Scotland... ID PARADE/ c/o Jack/ 7 Woodlea/ Kincardine/ Fife FK10 4PU/ Scotland... WAGES OF SIN/ c/o Alan/ 1 Laigh Rd/ Newton Meams/ Glasgow G11 5EX/ Scotland... A.O.A./ c/o Steute/ 75/3A Bangor Rd/ Edinburgh/ Scotland.



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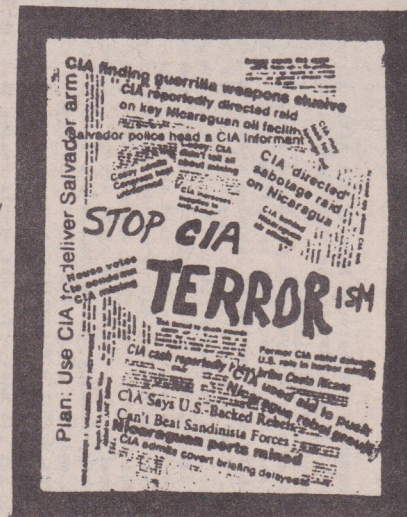
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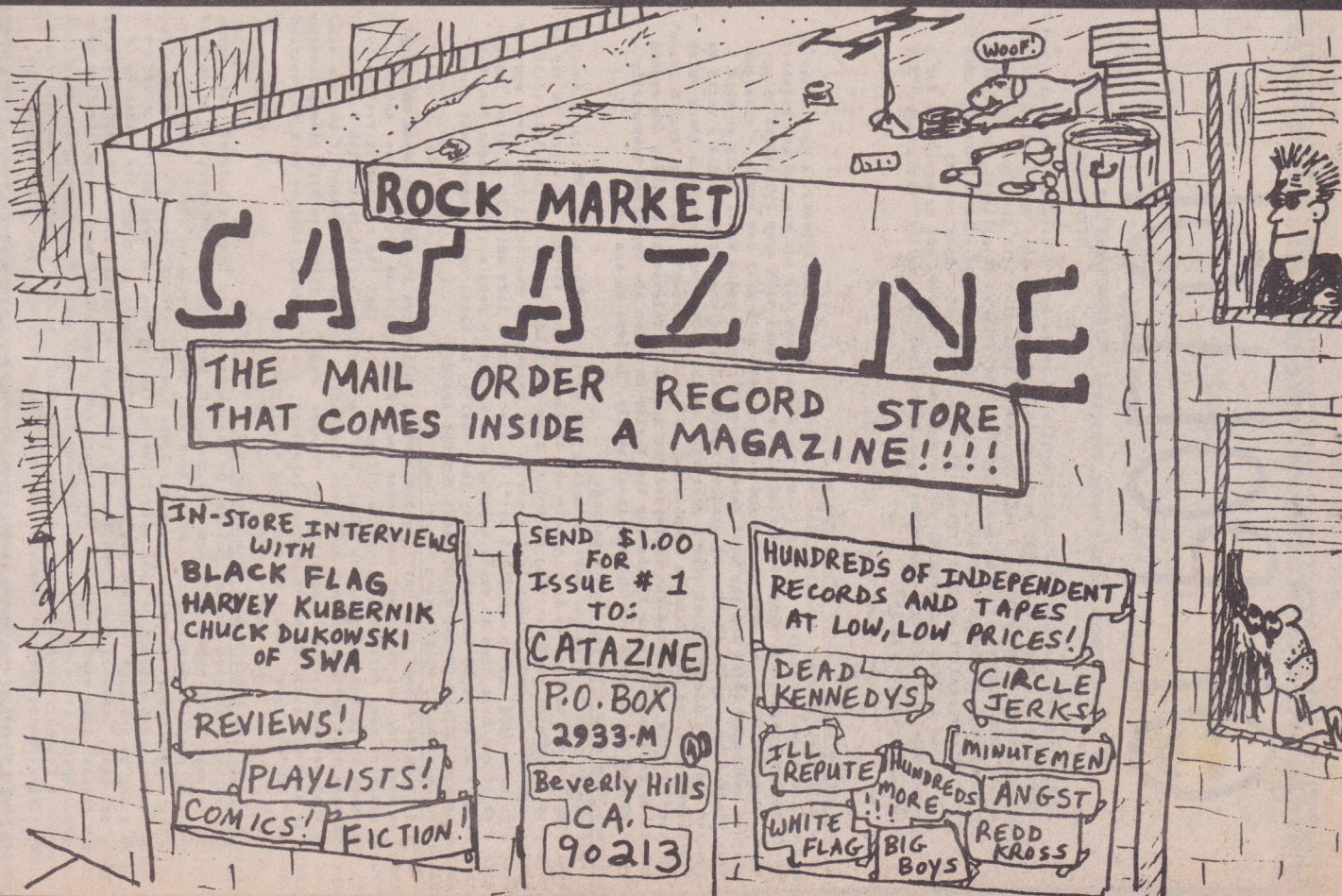
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Oi POLLOI

OI POLLOI...DEEK ALLAN/5 ROYAL CRESCENT/ EDINBURGH/EH3 6PZ | SCOTLAND

I first heard the name OI POLLOI a couple of years ago, I dismissed them as "just another thick Oi band" and never bothered to find out what they were really like.... something which I now regret. I recently saw an interview with the group in "The Objector" and discovered, to my surprise, that they were an intelligent, politically motivated group. I wrote to Deek, the singer, and he sent me some artwork and some very good answers...I enjoyed typing this lot, I hope you enjoy reading it.

Ky thanks to Deek for sending such a good set of answers and my apologies for ignoring OI POLLOI for so long. (The name comes from "hoi polloi" which means "the masses, the common people")

Please give a brief history of the group.

We originally formed in Easter 1981 inspired by the Cockney Rejects. A year later - and we had taught ourselves to play (almost). We had done the odd gig and now released an 8-track practise tape which attracted alot of interest with over 150 copies being made. As a result of the tape we met and corresponded with many new people - consequently we exchanged ideas and the band became a vastly more aware unit. Sadly we were then plagued by a spate of line-up changes which hampered everything we did - until we reached a stable line-up just over a year ago. At this point we recorded a track which was released on the Sans Records compilation LP "On The Street". The song "Punk & Skins" was heard by the Welsh band The Oppressed who wanted to release it on their own record label. We recorded two more tracks for the b-side but then the Oppressed temporarily split up and the project was shelved indefinitely. So here we are now.

What are your aims? Do you have a message?

Our aim is just to play our part in making the world a better place. We try to do this by living the way we feel to be right to set an example and, through our songs, we try to make people aware of what is going on around them - and hopefully stir them into action against some of the many wrongs in the world. Our message is basically "Open your eyes to what's going on and get up and fight it!". We also believe that unity is of prime importance - we do not have time to waste arguing over methods - people should fight for what they believe to be right in whatever way they feel to be best, be it non-violent direct action or what. **STAND UP AND FIGHT BACK! DESTROY APATHY!**

Would you describe OI POLLOI as a 'Punk' band?

I was going to answer this one "No, such labels only serve to restrict those who adopt them" or something but we're not into those sort of clichéd (and often untrue) answers. "Punk" means so many different things to different people that its not really restrictive in the sense that, for example, the label "Rock" is - or labels like that. With Punk its the attitude that matters to many more than the music - so for that reason if someone asked us what our band was we'd possibly say we were "Punk". I think its more likely though that, to show the ridiculousness of most labelling, I would reply that we were an "Anarcho-Herbert" or "Power-Oi" band - or something equally absurd.

What do you think about today's punk movement?

Well it has both good and bad points. On the negative side there's lots of petty squabbling between bands which just harms the movement, many so-called "Anarchist" bands have just jumped onto the band-wagon or don't know what they're talking about. Violent, glue-sniffing morons and bands still infest the scene and many "Punk" are more concerned with their "outrageous" appearance than with fighting the "system" or even making the effort to go along to see gigs - unless its someone like The Damned playing - its pathetic. On the other hand, however, all is not lost as the number of bands, zines and tape-labels etc is now greater than ever before and the talent and integrity of many people involved is most encouraging. Its also good to see so many bands and individuals working together in a spirit of friendly co-operation, and very importantly, that the number of socially/politically aware bands seem to nowadays outnumber the mindless Exploited clones. Oh yeah,

- the increasing communication between Punk of all nations across the world (even behind the Iron Curtain) is a step in the right direction, as well.

Are you concerned about animal rights?

Yes we are - and so should anyone who thinks of themselves as a Punk. Punk is about freedom for people and animals too. Punk is against discrimination in the forms of sexism and racism - and also speciesism (abusing creatures just because they are of a different species). "Klan" has no right to abuse and inflict pain and misery on other living creatures who have as much right to freedom as we. This is not the place to launch into a full description of the horrors of animal mistreatment in whatever form (although should any readers wish to know more they can write to us and we will send them lots of relevant information) but we would just like to say that its not just vivisection and blood-'sports' that we're opposed to - these are but two facets on the dodecahedron of animal abuse - but abuse right across the board from cruelty to pets to the obscenity of factory farming, where animals are locked away in dirty, cramped, conditions and forced to endure a living HELL all in the name of efficiency - to enable the farmers to make a fat profit - disgusting.

Are any of you vegetarians?

I personally do not eat meat - for the simple reason that the killing of animals for food is totally unnecessary - you don't need to eat meat to live healthily - hence there is no reason to slaughter living creatures - they are not even killed humanely - although thats what we're led to believe. Sadly, the rest of the band are still into eating corpses - its barbaric, but a hard habit to kick while society condones this mass-murder. Lets hope they stop soon.

Oi POLLOI

OF THEIR REPRESSON ?



STOP FACTORY FARMING

petty restrictions which, by subscribing to their system, we impose on ourselves. Then cut up the apples and oranges into segments too, and, using the pieces of apple as the "A" and the bits of orange as the circle, place the segments on top of what we already have of the salad in the shape of an anarchy sign. This shows how anarchy will transcend everything and makes your ANARCHOSALAD almost ready for eating. All you need now is some good anarcho-punk music blaring away in the background (may we recommend "Pigs for Slaughter" by OI POLLOI?) and you can get scrunching into a nice wholesome meal unsullied by the stench of death and the carcasses of orifice-living creatures.

Serves several mentally hardcore anarcho-people.



Ah yes, yet another new column for MRR. This one is by Jason Traeger (1243 Hygeia St/ Leucadia CA 92024), artist, mainstay at Leading Edge zine, and general troublemaker.

"Fuck Authority": ever heard that? I've been thinking a lot about "authority" lately, and you know what? I love authority. No, I don't love "authority", I love responsibility, which, I think, is "self-authority". Authority is based on rules, whereas responsibility is based on agreements. Have any of you ever driven faster than 55 mph on a freeway? Sure you have. How many of you have ever murdered anyone? Very few, if any, right? That's what I'm talking about. Rules are easy to break; it's not so easy to break an agreement to yourself. Authorities are people who pretend they can control you with rules. Authorities use titles a lot of the time (Officer Johnson, Ms. Smith). In school, for example, the people who conduct the classes are "teachers". That's correct, they know all their is to know about their appointed subject--so you can only learn; they cannot. Right? Of course not, but it's a hell of a lot easier that way. Soft-core fascism is what it is--a few control the masses through fear. School has never asked anyone to be responsible for themselves, only to be obedient to the rules. The other day, one of my "teachers" in my high school told us it was her 27th birthday. I thought to myself, "A lot of my friends are that age or older!" I don't call any of them my teachers, even though many of them are a lot more knowledgeable than I on certain subjects. Funny, huh? Authority is pretty transparent; it's pretty easy to see it's a lie that a lot of people accept.

Now, we're back to "Fuck Authority", right? No, don't fuck authority... you only fuck yourself! BE RESPONSIBLE; authority only exists if you see it as authority. You may be thinking "It does exist. If I quit school, my mom would kill me!" Well, to you I say "Yes, you're right. It does exist." If you say "I'm quitting school and mom is going to kill me!", then authority doesn't exist. Don't try and pass responsibility onto mom for you not doing as you wish. You do as you want--and mom can do as she likes. You can quit and she can scream or punch you-- that's her choice. You're responsible for you though! I suggest we all speak without the words

"but" and "because" for a while. Think about those two words... they're irresponsible. "I can't because mom told me I can't." "I would but I have to go to school." You see what I mean--pas the responsibility, create the authority. Don't fuck authority. How can you if there's nothing to fuck?



So Yes. Column time comes yet again, and still no "problem" letter for me to delve into and answer all intricately. So what's the matter, dudes? Is nothing the matter anymore? Heck. I was gonna try to solve one of my problems--but if I could do that, I wouldn't have any, would I? Hmmm. So then I decided to write about some things that I've been noticing lately--hopefully it'll make enough sense to deserve this space, huh? Yep. I'm hoping. Here goes:

OK. Lately I've noticed a possessive trait become apparent in people I know. It seems to start small and harmless, but then in some cases gets out of control and consumes them, changing them into people I don't know and don't want to know. This "possessiveness" often involves people, situations, and obviously material items.

Starting with the last first, some of this possessiveness is understandable and not necessarily negative. I know that it bugs me when someone messes with my space. For example, I mean when something of mine just isn't in the place I put it, or if someone uses something of mine without asking. It seems ridiculous sometimes, but my space is mine and it's irritating to have someone not respect that. However, I can rationalize this feeling as ok because hey--we're human, and just like animals, we have a territorial instinct built right into us. We do need something (no matter how small or large it is) that is ours exclusively--kind of a security and "safe ground" to stand on.

However, some things we can't possess and therefore shouldn't use as our security or means of self-importance. Like what? Well, like people. Some folks mistakenly feel that their existence is based solely on who they know. I'm sure you've heard 'em too, rattling off name after name, about how many bands have stayed at their house or whatever. "Oh yeah, I know them. They're good friends of mine, man. Yeah, they stay at our place and party every time they're out here, no problem." Yeah, no problem--but: #1, it's boring as hell to hear these lists shooting by. #2, do you even really care about the people that go along with the names you're rattling off? #3, these are just other people, not items that are going to make you more special by knowing them. It's not who you know, it's who you are.

Next up are things we do that sometimes are falsely believed to be us. For instance, the situation that we're in every day--for some a 40 hr/week job, for some a band. Hopefully, it's something that is important to us; that we care about and do well. And understandably, as you get acknowledgement and recognition for what you do, it can go to your head a bit. The problem arises, I feel, when you get so into the prominence it brings you that it becomes almost an addiction. You need

the superiority that you believe the title brought you so much that you let it be all you are, and all you want to be. YIKES!! Sure, you can do something well--that's great--but situations don't last forever, and a title doesn't make you-- you do.

Shit. This is really starting to sound like some corny fuckin' pep talk. But to reiterate: don't build your incredible uniqueness and individuality on other people and other things. You're still you, dude. Before and after all that crap that you're hiding behind. You just can't hold onto people and situations like that at all. Sorry, but it's not allowed, it doesn't work, it's a waste of time. Get it? It's really important not to confuse who you know or what you do with who you are. Sure, they may be important things, an incredible band, nice people, but it's not you and certainly doesn't make you any better. This kind of bullshit doesn't build you up, man. Anyone with brains can see straight through it. I know this is confusing as hell, but come on-- people are intense. You're great because you are. Just feel secure in that, okay? You're great. Period. (Sorry, Tim. I guess the little "hippy in all of us" went a little nuts in me in this thing, huh? Yep. Intense.)

Brad at Raunch would like to inform all bands of a series of outdoor concert dates to give exposure to local and out-of-town bands, and also to serve as a protest and youth rally throughout the summer. We invite any band to play these outdoor shows with our local bands. Of course there can be no guarantees, but we will try to get gas money up for those bands travelling through Salt Lake City. The dates are: 5/5/85, 6/2/85, 6/30/85, 7/28/85, 8/25/85, 9/22/85, 10/20/85. For booking call Adam Woog at (801)485-4038 or Brad Raunch at (801)532-6592. Be sure to participate!

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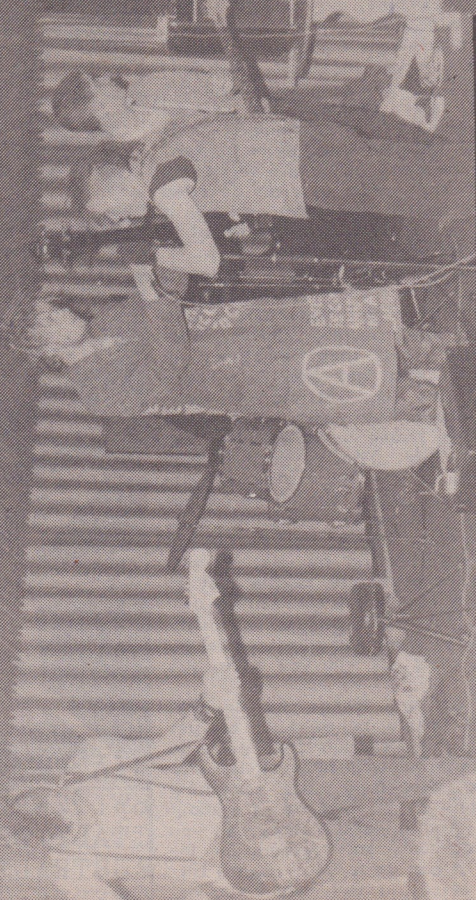
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E.GERM/FINLAND/HOLLAND...

How do you see life in the U.K. in 5 years time?

I don't know about the rest of the band but personally I'm afraid that unless many more start to wake-up to what's going on around them and refusing to put up with it, then things will only get much worse. This government really frightens me and I foresee higher unemployment, restrictions on individual freedom both from increased police power and also from the use of computers. I foresee more poverty, the gap between rich and poor widening and also increased American influence here - all this barring the fact that we haven't been murdered by radiation sickness, nuclear fire-storms etc. I'm sorry if that's pessimistic but we've got to face reality rather than run from it.



What are your future plans?

To continue fighting the system through communication/education in our music and by personal direct action.

Is there anything you'd like to add?

Yes! Firstly many thanks to you, John, if you print all this. Thanks to everyone who bothered to read this far (You've read the interview - now do the direct action!) and thanks also to all those groups and individuals making a positive contribution to the punk scene and the struggle for peace and freedom. Also - remember to support your local scene kids! Go and see you local bands, give 'em a bit of encouragement, arrange gigs for them, do a zine, do anything - but get up off yer ass and fight back! To finish on a rather more optimistic note then I would just like to quote Cal of Discharge in saying:-

"We hold the key to the door

The door to peace and freedom

Where there is a will there is a way."

Oi POLLOI

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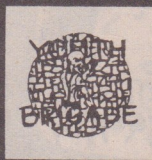
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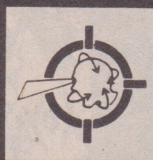
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BELGIUM E E C



A while ago I went to see the band LA MUERTE in Leuven. Let me give you a brief description of how that gig went. They have a really good drummer who beats on his kit as though he's trying to kill it. The bass player just stands there, but what cannot be said of the singer and guitarist. They play 60's psychedelia, but it's a high multiple of 60 (you could call it garage/ horror/ punk). Their version of the TROGGS' "Wild Thing" makes you ears bleed, but I prefer their own compositions (and, for me, the fast songs!). The vocalist has the roughest live voice I've ever heard--rougher than on their mini-LP Surrealist Mystery (their music is too). He seems to have been to a bit too many Nick Cave gigs, so the guitarist attacked me more. He ran around like a madman (I wonder how he actually manages to see

Also, a band which features Bart (with whom I work on Het Schandaal zine with), Ludwig and Dirk (from D.R.O.L. fanzine) finally found a name and a vocalist (Banshee). They call themselves KOYAANISQUATSI and play fast thrash-like HC with some funnypunk and metal licks. STICKY VOMIT went into the studio and could only record 1 track ("Junkies Van God"), which is unfortunately badly mixed. Better next time! They're still waiting for a good chance to go public, which they should as soon as possible (my opinion). Some other bands I didn't mention last time are SCHURFT, MALE SEXIST PIGS, WAR RISK 3, and FIXATOR.

CAPITAL SCUM are replacing their bassist with Jurgen (who will be in C.S. and STICKY VOMIT). Neu Carnage, an Irish label, has shown interest in CAPITAL SCUM and VORTEX, and is releasing an EP with them and TOXIC WASTE, CATHOLIC GUILT, and WARRIORS OF THE LAST DAYS. Their follow-up EP (if the first does well) will feature WAR RISK 3, among others.



KOYAANISQUATSI



Photo by Steven Luts



ZYKLOME @

anything, considering the dark sunglasses he wears and the hair hanging all over his face). He tortured his guitar with drumsticks, broken bottles, and sometimes even his own hands (surprise!). After the gig (before they were called back twice), he threw his guitar upon one of the amps to get big feedback. Unfortunately, the P.A. people cut it off. LA MUERTE are an amazing live band, and those of you who are at the least bit into 60's stuff should buy their LP. You won't be sorry!

For all you vinyl junkies out there, hurry up and get the WULPSE VARKENS EP. It's almost sold out. The ZYKLOME @ LP is sold out at Punk Etc., but can still be found here and there. But the best news is that Punk Etc. is releasing a new comp LP featuring CAPITAL SCUM, KOYAANISQUATSI, WAR RISK 3, VORTEX, ZYKLOME @, and WULPSE VARKENS.

To all you out there who have written me, a lot of mail disappears here in Belgium...so if you don't get a reply, try again. I do artwork, distribution, a zine, and am involved in political actions, etc.,... so get in touch.

Stel/ Parkstraat 202/ 3000 Leuven/ Belgium P.S. On the political side, the Belgium government has decided (against the will of the majority) to install the 16 Cruise missiles. This was decided a day before the House of Parliament could vote on the matter. There was a big anti-Cruise demo in Brussels, and a lot of punks attended. Also, we are "awaiting" the Pope's visit to our country and Holland. A lot of protests are planned from all sides (spray painting walls, anti-Pope stickers too). Pope Busters!!



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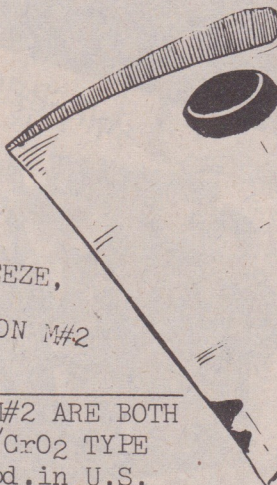
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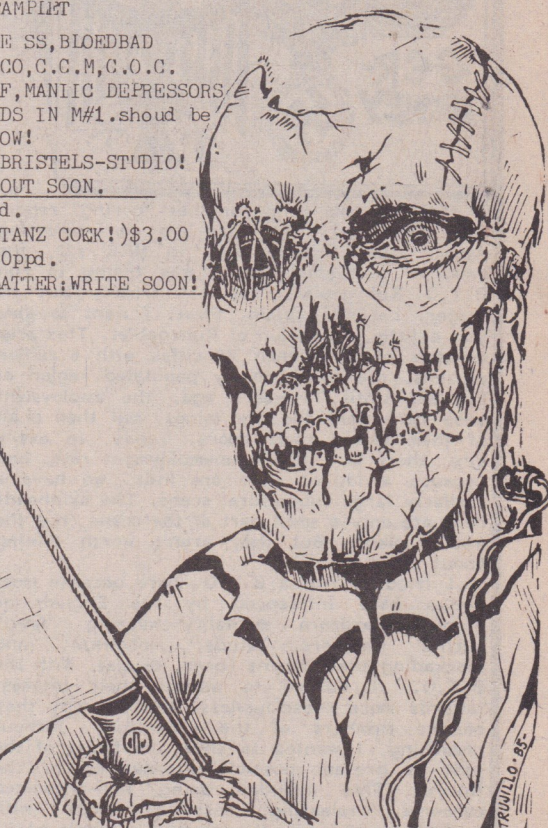
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No, no, this is not another "boring" report from Germany. Yes, today it's an interesting report (uh, I hope so). In MRR #23, the reporter mentioned that I was trying to run B.Y.O.-Ruhrgebiet. Yes, "I tried", but no longer. Let me explain. First, I want to give you a little impression of Ruhrgebiet. This area consists of more than 20 cities with 6 million citizens, the most densely populated region of Europe. Until 10 years ago, the employment base here were the coal mines, but then a lot of them closed their doors. Today, in every city, there is a 10-15% unemployment rate, and because a lot of them are kids, we have a similarly large subcultural scene. The skinheads here are only a small part of the scene, but the most violent. But they aren't worth talking about too much.

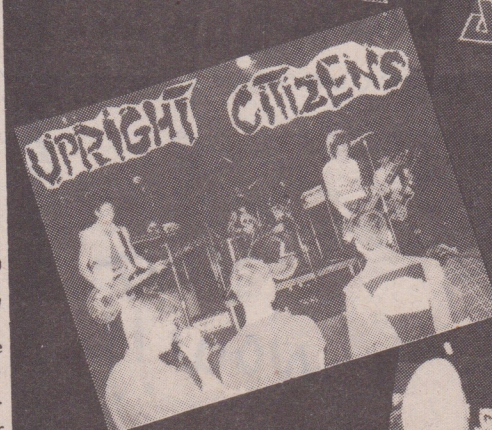
I tried to run a B.Y.O. here because most punks here influenced by the English or Finnish hardcore mentality--wearing "lewd" outfits (leathers, studs, mohawks), and blockading their brains (beer, drugs). With the B.Y.O., I wanted to attract their interest towards more consciousness, towards why they became members of the subculture. Without preaching, I wanted to show the faults of the past to present possible alternatives for the future. This included doing well-organized concerts, releasing cassette comps with booklets, and vinyl. Now to why it didn't work.



The city government was not interested in a B.Y.O., for one thing. The punx in the scene showed little more than sympathy, and I couldn't do it alone, expense-wise. Also, I never heard back from the U.S.-B.Y.O. (thanks for not answering my letter!). But, I won't give up yet, and perhaps this letter will instill some response.

There are also some very positive aspects. One is Skatebrigade Marl (a small city). The punx there are mostly skate-oriented, which gives them unity. They have a ramp, and are now building a half-pipe. It's a small scene, but there are 4 bands: STRAIGHT JACKETS, D.H.P., A.N.A.L., and S.O.S. There is a C60 cassette of these bands, available for \$3 from: Tommy Sohns/ Zeisigstr 10/ 4370 Marl/ W Germany. All four play fast skatecore style, and S.O.S. is now the best known band in the Ruhrgebiet (besides UPRIGHT CITIZENS). Watch for their first EP this year.

The second positive aspect are the UPRIGHT CITIZENS. I've known them since '81, and their new 7", Facts And Views, (Swedish release) is their best yet. They are now recording for a U.S. album release by B.Y.O., which will be even better. In the summer, they will be touring the U.S., but they need some help from people who can set up some shows. You can write them at: Anton Kunze/ Im Springfield 31a/ 4250 Bottrop/ W Germany.



The third positive aspect is the amount of good fanzines here. There is A&P zine, with good political attitudes and lotsa info about bands with things to say. Then there is Nasty Facts. It's more of a music zine, and if you're familiar with Italy's TVOR zine, you'll love it. There are others coming along too, but another time for them.

The fourth very positive aspect is the new, creative bands. Besides SKATEBRIGADE MARL and UPRIGHT CITIZENS, there's a damned good new band called HOSTAGES OF AYATOLLAH, who just released a fantastic 5-song EP (sold out). Jaj-Jah (vocalist) told me they want to do a second pressing. Another musically excellent band was LIEB'S. They broke up, but their 5-song demo with a rockin' hardcore sound lives on. A new fun band is SCHLIESSMUSKEL, who also deliver a great charge of social critique in every song. They have an 18-song demo (\$3). One of the best bands musically is TUDO HOSPITAL (hi Winnie!). They play fantastic metallic and U.S. hardcore. They have some problems now with a practice place, but watch for them--they'll blow your brains out! My band, the ANTI-HEROES, is one of the very few bands in Germany with a CRASS-oriented sound (lyrically). Last week we recorded songs for our first LP. The last band worth being mentioned is EXCESSIVE ROUGHNESS, cause their lyrics are well-thought out and positive. But they broke up a month ago.

So, the scene here has a touch of hope (I think of the S.O.S. song title, "There Is No Future In No Future"). I've done a 60 minute comp tape with all the bands mentioned here (see review this issue of L'Union Fait La Force, \$3). If someone wants to write me, I'd appreciate all mail.

Helge Schreiber/ Dudelerstr 17b/ 42 Oberhausen 14/ W Germany.

P.S. If someone from CRASS reads this article, please contact me.

P.P.S. Other addresses: ANTI-HEROES & LIEB'S (c/o me); SCHLIESSMUSKEL (Ede Wolff/ Weissdornweg 1/ 4236 Hamminkeln); H.O.A. (Jah Jah Schmidt/ Friedrichstr 160/ 5620 Velbert); TUDO HOSPITAL and Nasty Facts zine (c/o Ralf Wintermeyer/ Wasserstr 176/ 4630 Bochum); SKATEBRIGADE (S.O.S. and A.N.A.L. (see address earlier in article).

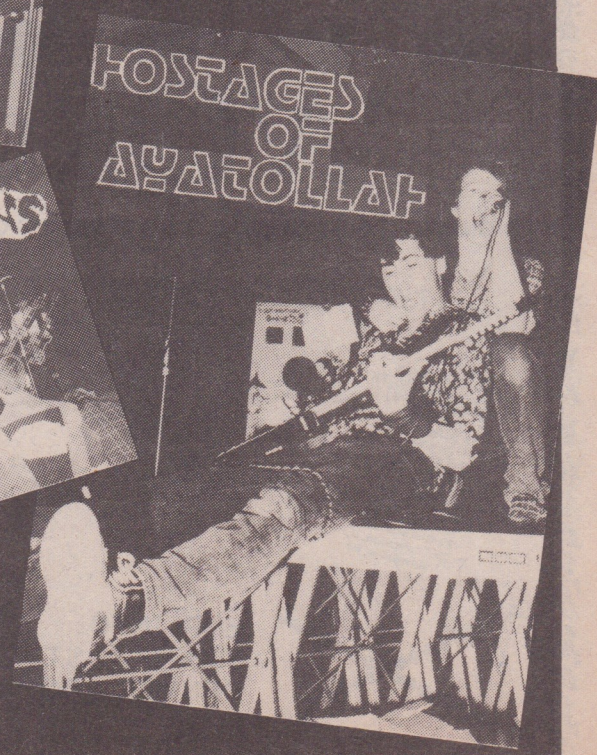


Photo by H Schreiber
Photo by Pogobear
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About a year ago, I wrote a scene report about "cop news" in Italy, especially in my province of Toscana (GDHC). That report was about the way people like us are treated for expressing our ideas. Four people were banned from the city just for having a sandwich in a bar after a movie.

Today, March 25th, the cops struck again. As most of you probably know, we in GDHC used to run a club called Victor Charlie. Unlike most of the places in Italy, it was perfectly legal because the 10 people running it were residents of Pisa. (In Italy, you can't squat if you're not a resident). This gave us the strength to keep it open for 9 months. Finally, before the start of the NOT MOVING gig on Saturday, about 60 cops came to the club, stopped the gig, and cited the 20 punx inside.

Still, the situation didn't seem critical. The next day, one of us, while walking by the town hall, got arrested. It

ended with 4 punks being banned from the City of Pisa for being a menace to the city. They were: Syd Mixg, singer for CHEETAH CHROME MOTHER FUCKERS (even though he'd lived in Pisa for 18 years and had a job); Beo, singer of the WARDOGS; Patty, his girlfriend; and, Pazzia, a skinhead from Lucca. To get banned from a town, you have to have committed some previous crimes. The only



crime Syd had committed was driving without a license. This is how much of a danger he was to the city.

This shows how Italy is run by a fascist government who rules the country, but doesn't give a fuck about the laws, supported by the police mafia. Freedom to exist is just a myth in this country. You only safe until they think you're doing it for real. Banning is the best way to keep people divided so they can be snuck into jail without anyone else knowing.

In reaction to this, we at GDHC have started a hunger strike to continue until the bannings are revoked. Also, in the upcoming town elections, the four are running for office. If they win, as town officials, they will be able to come and go as they please. We all know that voting isn't punk, but it's good to fight the authorities with their own weapons.

Obviously, we need your help and support, both the people in the hunger strike and the ones who've been banned. Send letters, money, whatever and I'll forward the stuff. Please remember that the normal activities of the club will continue, so bands coming to Italy are safe.

Unite and win,
F.V.O., c/o Antonio Cecchi/ Via V.
Veneto, 5/ 56100 Pisa Italy

← Typical CCM gig? Antonio, look behind you!

Symbol of our slate in the elections



NORTHWEST ITALY-HI! Marco of NEGAZIONE and Gianpi of KINA here. The area we wanna talk about is near France, and was and is still very industrialized. Factory work was almost the only way to get money, but now robots are replacing people and thousands of young, and not so young, people are unemployed. Being unemployed here means not only being without work (which may not be so terrible), but without money, as the government here doesn't provide any kind of "social security".

The biggest scene here is in Torino (1,500,000 inhabitants), and around it we have scenes in smaller cities like Aosta, Alessandria, Vercelli, etc.). The general attitude of people involved in the scene here is to self-manage everything in our lives, without asking anything from anyone. But every time we try to do some positive action like squatting, a very strong police repression comes down on us. We also try to self-manage other activities, like putting on gigs, putting out zines, or production for bands (records & tapes are self-produced), always with a "political" background. As with most punk bands in Italy, we refuse to play in "commercial" places.

We try to organize ourselves in collectives, to make something more than music. These punk collectives work on political initiatives strictly connected with our music and bands.

In this area, there are a lot of interesting bands playing and being active. PEGGIO PUNX are one of the oldest ones here. They have 2 self-produced EP's and a new 12", making anti-authoritarian, anti-nuclear, and anti- heroin activities with the @ collective of Alessandria.

INDIGESTI, from Vercelli, were the first HC band in the area, and have now reformed with a new bass player. They've already done some shows, and will soon have a new LP out, with a U.S. tour possible for next winter.

In Torino, the biggest part of the activities (gigs, distribution, leaflets, demos, etc.) are arranged by a punk collective together with some anarchists.

The collective is composed of just about all the people involved in the scene, but it doesn't mean that all the individuals or all the bands have to cooperate in all the collective's activities. They choose what interests them.

KOLLETTIVO is the oldest band from Torino, but have never released vinyl. They do have tracks on many compilations however, but last year saw them have many internal difficulties. NEGAZIONE is a HC band that has made 2 tours of Northern Europe, and put out a split tape with DECLINO (now split up, but with a 12" out on Belfagor Records). In 1985, NEGAZIONE produced a 7" EP, and will soon have another one out, recorded in Amsterdam at the Emma squat. A tour will happen too.

KINA and FRANTI we can speak of together, not for any similarity in music, but because of their common non-commercial project, a label called Blu Bus. They have just recently released an LP by each band.

CONTRAZIONE made an album with FRANTI last year, and will soon have a 12" out on Blu Bus. NERORGASMO is a '77-style band who have a 7" out.



N: Okay, well I consider Speedcore the underground of heavy metal. It's not the Scorpions, Iron Maiden, Ratt, or Motley Crue, it's the local bands.

B: Speedmetal is a lot better name for it. N: Okay, before I forget. Now I agree with you on some of it. I get the impression that the undergroundness of it is only temporary, that they're using it as a way to get big. I go to metal shows. I like metal because of the music, I like the hard, heavy crunch to it.

B: What about the lyrics?

N: Well, first of all they have no message, but I don't think they're ripping off the music of punk. But I get the attitude they all want to be rock stars. They're up on stage thinking they're god, and they don't give a fuck about you down there.

Mal: I don't even think there's a need for the name Speedcore, it's another label.

B: I think the two should remain separate. You can't mix anarchy and fucking the devils daughter.

Mal: I wish the heavy metal bands would become a bit more conscious, not be as sexist, relating more to their audience, not being so distant from them.

N: The thing is they're not doing it for the scene

B: It's their stepping stone to stardom

N: They're doing it for themselves, not the world around them.

Mal: That's the whole problem of being a rock star, it destroys any creativity.

B: I don't want to be on MTV.

N: Well I do want to be heard, to get our message across.

M: We want success, but not commercial success. Mal: Success in getting our ideas across.

MRR: What do you think of labels in general?

Mal: A lot of times they're really misleading. Like the whole peace punk thing. I've had certain beliefs for a long time, and all of a sudden there's this label and it's become trendy and a lot of people don't really believe in it, they don't really understand. It trivializes things I feel strongly about. But some labels we use, like "punk", the media came up with. It's a derogatory name. But if society looks down on punk, that's fine because I look down on society. It's like if Dick Clark called our band shit. I wouldn't mind because I think Dick Clark is shit.

N: You call us punks because we don't fit in.

MRR: I think you're called punks because of your hair styles, by people on the street who see you.

Mal: And our rad music.

M: But you don't walk down the street emanating music.

B: That's a pretty big word, coming out of you.

M: I know a lot of big words.

N: That's the media for you, every sit-com has their punk rock one, where all the kids go punk rock.

M: And kill each other.

N: Yeah, and are crude and obnoxious and every parent's nightmare. Well, I think in the ideal scene you don't need labels, if everyone was accepting of other people's attitudes as long as they don't hurt you or other people around you. You wouldn't have to call somebody a peace punk or a skate punk.

Mal: Well, a lot of punks aren't very accepting.

N: That was just my ideal scene.

Mal: I wish the scene was more accepting. To get more energy back into it. Where all the kids who never go out of their bedrooms because they're tired of everything--they have no place to go. There should be an outlet for them.

MRR: Any closing comments?

B: I'd rather throw up, not blow up.

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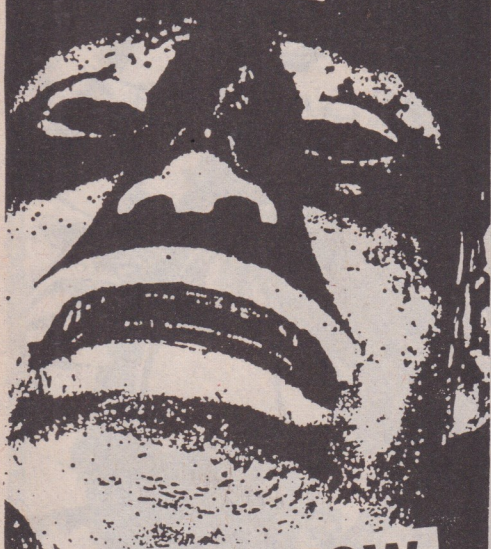
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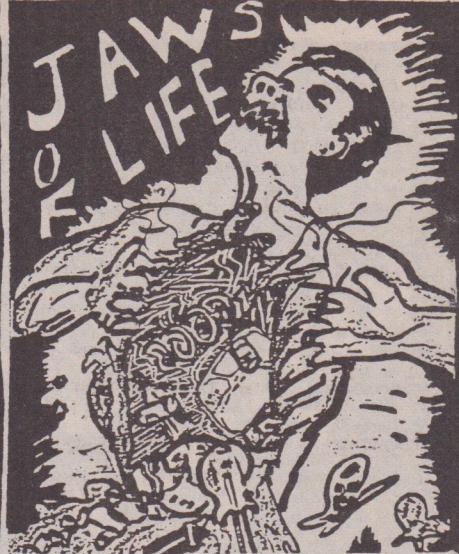
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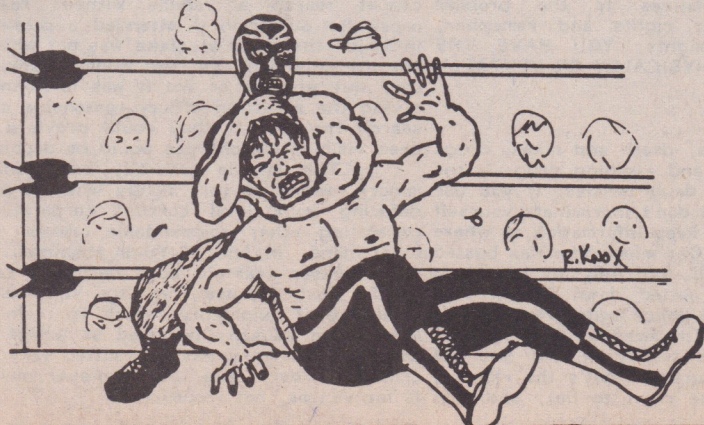
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BY ROBIN VOTE

"Remember the respect due to youth."--Hubert Blimp, Fabian.

Minors--people under 18--are faced with special problems and governed by special laws, and in order to cope with the former, it is very often necessary to understand the latter. Most of the problems are with parents--even problems with school or the legal system often can't be resolved because of parental opposition to their children's decisions. The laws to which minors are subject are, paradoxically, more lenient and more tyrannical--granting them less responsibility and less freedom. And no matter how old you are, the legal system is intricate, obtuse, frustrating, time-consuming and not a very good thing to get mixed up in, except as a last resort to solving a problem or escaping a situation.

Laws differ from state to state; I cover general guidelines and mention a few legal options available in California that may or may not be available elsewhere. More important than knowing specific laws is knowing how and when

to seek help and how to get by without recourse to the law--through negotiation, and discussion, counseling, non-governmental agencies and alternatives to the problem situation. Know your rights and remember, beyond your legal rights, **YOU HAVE THE RIGHT NOT TO BE PHYSICALLY OR MENTALLY ABUSED.**

Drugs and Such

Unlike parents, death and taxes, drugs are easily avoidable, and avoiding drugs is the easiest way to avoid drug hassles. If you use them, be discreet and don't incriminate yourself or anyone else. Don't keep information on where you get your drugs. One minor who was busted and searched had all the info on his drug connections carefully jotted down and kept in his wallet, details the police made great use of. Remember that the fifth amendment guarantees you the right not to testify against yourself and/or incriminate yourself (that's the right to remain silent, not the right to lie), and that

the police cannot search your house or home (including motels, even) without a search warrant **UNLESS** you invite them in. They cannot search a vehicle without reasonable cause for suspicion--I attended a cocaine trial in which the issue at stake was not whether or not the defendant had had a kilo of coke in his car, but whether or not it was in plain sight, giving the arresting officer reasonable cause to search the car. If they could prove it hadn't been visible, the charges would be dropped.

The law is generally very lenient on minors, which is very handy when it comes to defacing your local corrupt corporation and committing other commendable crimes. On the other hand, in one of Yukio Mishima's novels, four thirteen-year-old boys decide to commit a murder just because they are still below the legal age of culpability--which is 14 in Japan. Minors can usually be tried as adults in this country when they have committed very serious crimes--murder, rape, etc. However, my advice is for victims, not victimizers.

Warped Ideas

To understand juvenile law, it is necessary to understand the twisted logic behind it. The law treats minors in loco parentis--Latin for in place of parents--and its supposed purpose is to reform, protect and cure, though a lot of its protections and cures bear a remarkable resemblance to punishments. The underlying philosophy of the distinction between juvenile and adult law, as explained to me by a juvenile justice administrator, is that you are a hapless, passive product of your environment until the age 18 and possessed of free will and full responsibility for your acts thereafter. Juveniles usually don't receive real trials; the judge and a counselor assigned to plead the juvenile's case decide on an appropriate course of action in the case. When the law isn't acting as a parent to minors, it treats them as property; custody cases are decided in Probate Court as are other matters of ownership, and many divorce laws suggest children are a part of the property to be split up, not individuals whose welfare is to be considered. Remember, you should have a voice in who gets custody of you. Speak up.

High School Confidential

In California, you can take the high-school equivalency test during the semester in which you are going to turn 16, or when you are 16. If you pass it, you are the legal equivalent of a high-school graduate and you can start college--at least your local junior college, which is a splendid alternative to attending the behavioral homogenization centers that pass for secondary school in this country. Most of what they teach you in four years of high school can be learned in a matter of months by anyone with ambition and any brains. You might also look into alternative school programs; many school districts have 'arts magnet schools,' 'free' or less-structured schools, more heavily academic schools and special programs or schools for delinquents and disciplinary problems--which are often very good. If you plan on going to college, high school is usually a prerequisite.

Statutory Crimes

Although you may get off scot-free for some 'real' crimes, a whole lot of other activity is criminal if you're under 18. These are called statutory crimes, and they include: being out after curfew (which differs from city to city), possession of alcohol, truancy (often dealt with by the school district, rather than the police), and running away from home. The 'solution' to many of these 'crimes' is often identical to that for other crimes--incarceration in a juvenile hall, jail or detention center. Often, however, they just call your parents. This is not very helpful if you're running away. For certain purposes a girl under 18 becomes a legal adult when she gets pregnant or married, but that is no good reason for doing either if it's freedom you want. Children, as your parents will no doubt tell you, are the ultimate responsibility.

Oh Shit!

You, my dear juvenile, can get your over-18 chums in deep trouble just because you're you, wonderful you. If you and an adult are caught with alcohol or drugs, the adult will be held responsible for them and may be charged with 'corrupting a minor,' unless you speak up: "Hey, that's my beer!" or whatever. The consequences for minors are usually less severe, so the noble thing to do is to take the blame when you can. If you're under 16, your adult sweetie can be charged with statutory rape for having sex with you (though this doesn't happen very often). Introduce those sweeties to your parents if possible--it lessens the legal risk. Harboring runaways, interfering in parents' rights over their kids and 'contributing to the delinquency of a minor' can all create legal dangers for an adult. When I was 15, my father threatened to sue an older friend who was counseling me on ways to get out of my unpleasant home situation.

Running Away

Don't run away unless your home situation is truly unbearable and all the alternatives--living with relatives, friends, in a group or foster home, or on your own--have been exhausted. It is very hard to survive on your own before 18, particularly in a strange city. This is partly because you minors can't sign a legally binding contract--i.e., a rental agreement, a loan contract, some job declarations--because you aren't legally responsible for your acts. Moreover, the world is full of sleazy, slimey, rotten pervos who long to sink their teeth into your tender young flesh. Like Blanche DuBois, runaways must depend on the kindness of strangers, but they should try to get to know them before they get into a dependent or dangerous situation. This goes for both sexes. The counselors at Diamond Street Youth Shelter in San Francisco told me horrifying stories of boys being taken home by men who offered them drugs or meals, then raped them or kept them locked up. Although most cities have a variety of youth shelters, most youth shelters can't keep you for more than a few days or a week, and most of them are overcrowded and can't take in everyone who comes to them. Such shelters are, moreover, legally obliged to contact your parents within a few days of taking you in.

Most of the running away attempts I've witnessed ended up with the runaway, once the adventure and cash had run out, calling his/her parents and asking for money to come home again. This did not convince the various parents that their offspring were maturing and should be given more freedom, respect and responsibility. (Of course, the kids I knew were all spoiled middle-class brats, like me.) On the other hand, running away repeatedly sometimes convinces parents that they cannot keep you or that they should change the circumstances under which they keep you.

If you travel independently, it is a good idea to either become an emancipated minor (see next paragraph) or carry a letter, preferably a notarized one, from your parent(s) stating that they are aware of your whereabouts and you are traveling with their permission. This will help keep you from being picked up for curfew violation or supposed running away.

Parents' Rights

Under all but the most terrible circumstances, parents retain the right--and responsibility--to keep you until age 18. If you can prove serious abuse--emotional, physical or sexual--on the part of one or both parents, or you can get your parents to declare in court that they won't take you back in or keep you, you may become a ward of the court, and the court will place you in another situation. Under some other circumstances, with parental consent, you can be allowed to live in a group or foster home, with friends or relatives or on your own. In some states you can become an emancipated minor, a legally independent person, if you have been given parental permission or proved ability to be independent by living on your own and holding a job for a certain period of time--usually at least a few months. Also, if you are put in a mental hospital, you have (at least in California) the right to contact a lawyer who can bring a motion to review whether you should be there or not.

Finding Help

Banal as it may sound, a sympathetic teacher or school counselor is often the best person to talk to first. Most of them know something about juvenile law and about local resources for minors, and they may be able to tell you how to seek some sort of aid and whether you have grounds to ask for legal intervention. If you know of any non-governmental counseling agency, legal advice clinic or youth shelter, that may be a good place to talk to next--if they can't help or

advise you, they will probably know who can. If these don't pan out, start searching your local phone book under: Youth; Juvenile; Minor; Adolescent; Child; Legal Services; Runaways; Teenagers; Abused Children; Guidance. You can even call the juvenile courts (see Courts, juvenile), or the health or mental health departments (listed under city or county name, then subdivided into some of the categories mentioned above), or social services (also listed under city, county, or most often, state name--try children's service or general info). I suspect the official, governmental sources for assistance will be less caring and less resourceful--after all, they must go through the official channels, and the many alternatives have sprung up because these channels are inflexible, limited and inadequate as solutions for many problems. San Francisco has Legal Services for Children, Inc., which gives good free legal advice; the number is (415) 863-3762. There is a Runaway Hotline, at (800) 448-4663, which will let you make a free phone call to your parents without revealing where you are--a handy negotiating tool.

A Word for Parents

Talking to the runaway counselors made me realize that the things that inspired my pals and I to run away or to talk about it were mild compared to what a lot of real runaways have been through; our lot was really only aggravating, not intolerable, and most of our parental problems quite solvable--with a little compromise, which is always an unpopular thing. When you hear about kids being beaten daily, or raped, or psychologically tortured by their parents, parents who think your clothes are disgusting and your friends are worse seem pretty ok--after all, their harassment is a manifestation of their concern, however irritating or inappropriate. After meeting a kid whose mother convinced him he would be dead by age 18 and abandoned him at age 14, the nasty arguments that echoed through my family's suburban domicile seemed insignificant. One youth counselor told me that when a group of teenagers was asked "Why run away?," a girl responded, "Like if your parents won't buy you a car, you run away to get even with them." In sum, make sure your situation is horrible before you change it, since unless it really is godawful, the alternatives are often worse.

P.S.--The Draft

You minor male types may receive notices to register for the draft sometime around your eighteenth birthday. Do not be alarmed and do not run down and register--it is very unlikely they will check up on you unless you apply for a government-financed student loan for college or get involved in legal problems. Therefore, if you think you are opposed to it, you have lots of time to think your position over--I know people who were supposed to register in 1979 that haven't been contacted yet, and all those newspaper items about dogs and WWII veterans receiving warning notices for not registering suggest that the Draft Board doesn't know what the hell it's doing anyway. Only a dozen or so people have been prosecuted for refusing to register since the draft was reinstated in 1979, and those individuals, all very high-profile anti-draft activists who refused to register after receiving several notices and being personally contacted by the FBI, were given the option of registering or going to jail even during the trial. If there is a war soon, being registered will make it much easier for the military to find you and make you into cannon fodder. Information on the draft and legal dangers of not registering is available from the Berkeley Draft Counseling and Resource Center, at (415) 642-0165 or (415) 845-2728.

This article is not copyrighted and can be reproduced, altered and distributed by absolutely anyone. Those with further or more specific questions should write me c/o Maximum Rock and Roll. Acres of thanks to Maraya Hollands and Jim Squat.

Ken Lester takes a holiday

Photos by Kris Carlson

An Anarchist's Perspective of Socialist Nicaragua

MRR- Tell us of your perceptions of Nicaragua?

Ken- Well, I think that going to Nicaragua firstly is not very expensive to do and secondly, I think that they have a really open door policy. So, anybody from North America could probably get down there, you know. The best is that it's a cheap vacation in other people's misery in some ways, but there's really no restrictions. As a matter of fact, Americans don't even have to pay entry tax or anything like that. I'm a Canadian so it cost eleven dollars first to get a visa to get in there. And I think, my sort of feelings about being there, like, it's, some people asked me whether it was

confirming opinions I already had or whether it was consciousness expanding. And I felt that it was sort of consciousness expanding because I'm not really fond of governments of any type and particularly totalitarian governments. What I discovered there, like, talking to people, of all kinds of political persuasions, including conservatives and people who really dislike the Sandinistas and what not, is basically that Reagan, your government is lying. Really, heavily, like. Particularly about the nature of the Contras. Trying to identify them with your founding fathers or whatever, your founding mothers as the case may be. If I was an American, I'd just about vomit you know. Knowing what the real nature of the Contras is and the kinds of things that they do to the people in Nicaragua. Also, I was gonna say that Reagan's claims and other government officials claims that it's a dark dictatorship and it's under the hegemony of the Eastern Block, this that and the other thing. I heard as much argument and disagreement with government policy there drinking in the cantinas and traveling around and picking people up that were hitchhiking and stuff like that against both the Sandinistas and just general political argument there than you can find in any bar in America. And there's all kinds of people involved in it. And so basically it's just, to me, it's pretty stunning the contrast between what the American government is saying about what's going on down there and what is actually there.

MRR- What did you find? In other words, does the Sandinista government enjoy popular support? Does it have to maintain its power through threat and intimidation?

Ken- Well it definitely doesn't have to maintain its power through threat and intimidation. But there is really a lot of dissent. I would say that most of the people that we talked to had some pretty heavy disagreements with a lot of the economic policies of the government. They all had complaints, particularly about the availability of consumer goods. What was happening in terms of distribution of luxury items, including Coca Cola and beer and stuff like that. There were some allegations of corruption or that people were using that to manipulate consumer items. But, in general, everybody we talked to, including members of the Institutional Liberal Party, a couple of

lawyers who called the Sandinistas basically a bunch of young punks running a government. And they told us that even though their party ran in the elections and lost, they would, if Americans came in would fight with the Sandinistas against America because at least under the Sandinistas they had the opportunity to even run an election or at least to be in opposition. In fact, they were given the same amount of money to run in the elections as the Sandinistas were. It's just the political situation there is basically, if anything, it's like after the American revolution where twelve years after the British were defeated, the people elected the military leader of that revolution which was George Washington. In this case they elected the Sandinistas because that's who liberated them and basically gave them the opportunity to at least have dissent which they never ever had under Somoza.

MRR- So what is the fate of the economy? Is there a big effect of the US economic blockade?

Ken- The economy basically is in shambles. It's really quite disheartening when you see how poor everybody there is. And I'm sitting there looking at it saying what on earth could North Americans want down here? Why do they want to put these people through the wringer one more time?

And a lot of that's caused by the fact that forty percent of the government's, or the national economy, or whatever, goes into supporting the military against the Contras. And trying to deal with that situation. The kind of activities that the Contras, which are Reagan's freedom fighters down there, do is that they basically attack small collectives and government trucks and people moving their agricultural produce to cities and they burn the trucks and they throw the goods out. Like I saw truckloads of potatoes that had been dumped over and the contents had been burned. I saw where tobacco fields burned. I saw several government trucks burned. I saw where a mayor of a small town was executed. And they just come in and they attack people who aren't in a position to fight back at that particular time. And it just creates this real- well, people feel like what's the use of producing and growing crops for whatever time it takes and then it might be destroyed on the way to market. And so it really undermines people's will to produce. So that creates economic problems. Plus the Contras try to attack. Because of the American economic squeeze, gasoline is really scarce. Nicaragua can't get parts for their various vehicles and what not, particularly farm vehicles. One thing that was interesting down there. One town, one small town called Rivas has a group of Canadian farmers who were all like fifty-five, sixty year old retired farmers and machinists that went down there and they're actually building a machine shop to repair agricultural vehicles that they can't get American parts for. So they built a machine shop to make the parts for the tractors and what not.

MRR- Would you say that you had freedom to go wherever you wanted?

Ken- Yeah. I went all over the country except for the eastern seaboard which you have to actually have military permission to go there because it's a combat zone and the area that they suspect first is gonna be attacked by a major Contra invasion because it's so isolated from the actual bulk of the population in Nicaragua in the western part.

MRR- What information you did gather and stuff was done freely?

Ken- Oh yeah. Actually it's quite fun to just traveling around and seeing the weird people you bump into. Because there's many different types of people and they actually quite like North Americans and specifically they actually really like North Americans to come down. People, everyone, wants to go live in L.A. and stuff like that. But at the same time they want to have the freedom to develop their own country and develop their own forms of social discourse. It's like, it's really quite amazing. I expected to find hesitancy on the part of the people about criticizing the government and Sandinistas. Or saying, well, it looks OK but really it's quite horrible. But even the conservative elements there, nobody made that claim. The only claim they would really make would be that they felt the Sandinistas were mismanaging the economy and mismanaging the negotiations with America in terms of getting the Contras off their case, sort of thing.

MRR- You mean they won't say "uncle," huh?

Ken- Well, they won't say "uncle". And that's the interesting thing about the

Contras. These people that America is supporting, quite honestly, they wouldn't last like twenty or thirty days if they actually didn't have American support. People there would literally kill them in the streets because most of the leadership of the Contras are former members of Somoza's national guard, who are universally the most hated people. They hate them even more than they hate the Americans in a lot of cases. And these people have absolutely no respect amongst any significant sector of the population.

MRR- You went out to a lot of villages and outside of just the capital right?

Ken- Un huh

MRR- And people are very poor out there. How did you find their spirits?

Ken- Well actually, from my perspective, I don't really care about the Sandinistas one way or another. I think that they are a popular government or as popular as any government actually gets. But the interesting thing is about what's happening in Nicaragua was really seeing this poverty stricken country where people at the campesinos and people in the small villages actually had some hope for the first time. And I talked to one group of campesinos at a bar in Jinotega, which is a small city or more of what we'd call a small town in the north, and they just said that now they're economically worse off. That they're really fearful that the Americans are gonna invade and continue support of the Contras. That they're actually still doing the same jobs as they were doing before, so things really hadn't changed that much for them. They also said that they would fight the Americans and fight the Contras if they came to their area or whatever. And that the reason that they would do it is because for the first time they had some hope for their kids, cuz their kids could be something other than slaves to a landowner or slaves to an oligarchy and, you know, a dictatorship. That was like the overriding thing because mainly the only thing that sustains the people of Nicaragua right now. Because economically right now the US has really kicked the guts out of them. The US controls everything that happens in that country pretty much. And yet, they're still enthusiastically trying, well you know, not totally enthusiastically. What I mean is that they still have the spirit to resist and say that they're gonna try it their own way for the first time.

MRR- With the land which is largely, I guess, used to be owned by Somoza's family--You told me earlier that there's different types of agricultural experiments going on. Why don't you describe some of them?

Ken- There's a few different things. Basically, four different things happened to the land after the revolution. One is those land owners that weren't really associated with Somoza so much still have their land and operate it pretty much as they did before.



Then there's individual ownerships. Some of the land was divided up just amongst people of the villages and stuff. And there's collectives which are sort of cooperative associations where people sort of know each other a bit and they work the land the way they want. And then the government, the Sandinistas are trying to set up what are more like State farm type situations. And it's sort of interesting. This is an example of the kind of debate that's going on. Like, a lot of people really dislike the State farm idea because before, even when they were working for a land owner they were able to take off the time and go drink or they could spend the time with their family. And then the next day they could just go and work twice as hard and make extra money. Whereas once you get a State farm situation it's an economy of scale in the sense that they have big buildings and they have some farm equipment and stuff like that. But you have to go to work every day and Nicaraguans really don't have any experience in that kind of factory situation. They really dislike it a lot. And they really dislike the Sandinistas

for trying to develop that form of agriculture. So that's a big debate that's going on. But as they point out, they don't expect that to justify Americans coming in and killing them all. And collectives seems to be, as far as new social forms, it seems to be the most popular way that people have decided to organize their lives, their economy for themselves. And the individuals they do as best as they can but the economic situation is so bad it forces people into a collective situation.

MRR- You were telling me that you had a brainstorm while you were down there about how it'd be great for people to go down and see what's going on first hand. And you had an idea for encouraging that.

Ken- One of the things when we were down there that I saw was that there's a lot of live music being performed down there. And there's also a lot of interest in rock music. Although reggae and latin type rhythms and funk and such like that are still the most popular type of music. I thought they should host an international music festival, in terms of getting foreign currency into the country, which they're real desperate for, and, more importantly, to encourage North Americans and Europeans to come and see exactly what's going on down there. That's one thing about Nicaragua. You go down there and have a look and you can never accept the Reagan version of what's going on again. And you can go there. It's not like one of these places like Cuba or



Eastern Europe sometimes where you can't actually go and see what's going on. You can go there. And what I thought, and I actually got as far as the Ministry of Culture with this idea, was that they should really organize an international music festival. And not just like an ethnic music festival for Central American type folk cultures and stuff like that but, a full on festival like the "Rock On Rio" or the "Sunplash" in Jamaica. And it is really much more inexpensive to go to Nicaragua and do that than it would be to either of those other two countries. It's closer and, well it's actually not closer but it's easily accessible. And bring down ten or twenty thousand people from North America and they would come back to North America and tell people what they saw. And I'm totally convinced that they would see that it's definitely not a dark dictatorship. There's definitely a good, solid debate going on down there. Plus it'd be the first time that musicians from North America ever got to stop a war. Because previously, it's already great to do benefits and sing benefit songs after a war has already started and the damage has already been done. But to go down there before hand and actually contribute to stopping a war I think would be a pretty effective statement and a pretty novel way of doing things.

MRR- Is there any practical way of trying to implement this idea?

Ken- When I was down there as I said, I it was during a weird time period because I went there just after Christmas and so I spent New Years there and then they have about six days of holidays after that. And then they were all gearing up for the inauguration of Ortega as the first president of Nicaragua. And so it was really hard to get to anybody in the Ministry of Culture. I just talked to people who were sort of on their holidays. And I'm expecting to pursue the idea some more through groups in Vancouver who've handled a lot of folk music from Latin Amer. and stuff. And see whether we can get some interest going. Then the other problems that would come into play is like just the logistics of putting on a show down there. There's probably not enough electricity in all of Nicaragua to support a rock concert. I mean, it's just not the way the electrical network is set up. So you'd have to bring in generators and all those types of things. Plus there's not enough amplification equipment or anything in all of Nicaragua. Plus the only Nicaraguan

airline has only two planes as far as I know, so they'd have to charter planes to get everyone down. Plus the Nicaraguan airport is only capable of handling so many planes a day and if they expanded it, the Americans would probably go bomb them, like in Grenada, just on the principal of having a big airport right?

Ken- It's quite unbelievable the problems you'd have to overcome. But I think that it would be something that was really valuable and it would be possible. And just the amount of money that would be brought in by a festival could almost like, I worked it out at one point, it could equal a seventh of their gross national product right now. Just by the value of foreign currency and what it can do for them down there. So it'd be a painless way for people to enjoy themselves and stop a war; a cheap holiday in other people's misery. And you don't have to support Sandinistas or anything. You just go down there and look just like any other place. They've got great beaches, ya know. They've got great scenery, volcanos, the whole bit. Jungle, everything. So, I just think that people who are afraid of Nicaragua or afraid of the ideas that it represents should go see it for themselves. And I think that they'd see that it's probably the most patriotic thing they could do for America is to go see what these people are trying to do and see if it's really a just thing for America to try to destroy this country basically.

MRR- I was reading about how members of Veterans of Foreign Wars (VFW) in Santa Cruz were thrown out of the organization because they opposed US intervention in Central America.

Ken- My whole view is that I'm not very nationalistic anyway but I just think that if I was an American and I was actually proud of my country, I'd be proud that America was big enough and concerned about people's welfare and do the correct thing, the worthwhile thing to do would be to leave them alone and see whether the Sandinistas can survive. Whether they can do things that are better for their people instead of putting that govt. into totally untenable positions. A couple comments I just wanna make. What's happening is the Contras down there have really no popular support within the country. It's a really small sector of the population that would even want a military solution to the situation down there. Basically, the Contras and the U.S. are offering some people of Nicaragua more consumer goods. That's what the U.S. is offering, and a certain sector would get foreign credits for business. Whereas what the Sandinistas are offering the people of Nicaragua the hope that all the vast majority of the people of Nicaragua can better themselves and can have an education and can have health care and can drink water that's not bacteria infested. When you put the two things together it's no wonder that the Nicaraguans are willing to withstand incredible pressure from the United States to try and defend that hope.

MRR- Ken, you sound like a god damn communist, man, (laughter)

Ken- I don't think it has anything to do with political ideology.

MRR- I was just giving you a hard time.

Ken- I just think it's like, what do the Contras have on the one hand to offer? What does America have to offer these people? If America's gonna help them out, if America is gonna give its vast resources of technology or at least just lay off and say well, these guys, they think they're so smart, let's see how good they do compared to Honduras or Costa Rica or any of these other countries. Then you'd have a worthwhile sort of social experiment. They'd have a good chance.

MRR- Obviously, the US doesn't want any nations to have self-determination.

Ken- Well then I think you have to start examining the motives of the United States government. I think that's when you start realizing a little more about what's going on. I think that no matter what people think about what I've said or what they read about Nicaragua, that they can actually go down there and see what's going on. It's quite a bit different than Vietnam or a lot of these other revolutions, where governments have changed and where there's been a lot of controversy and news. At least they can go down and take a look.

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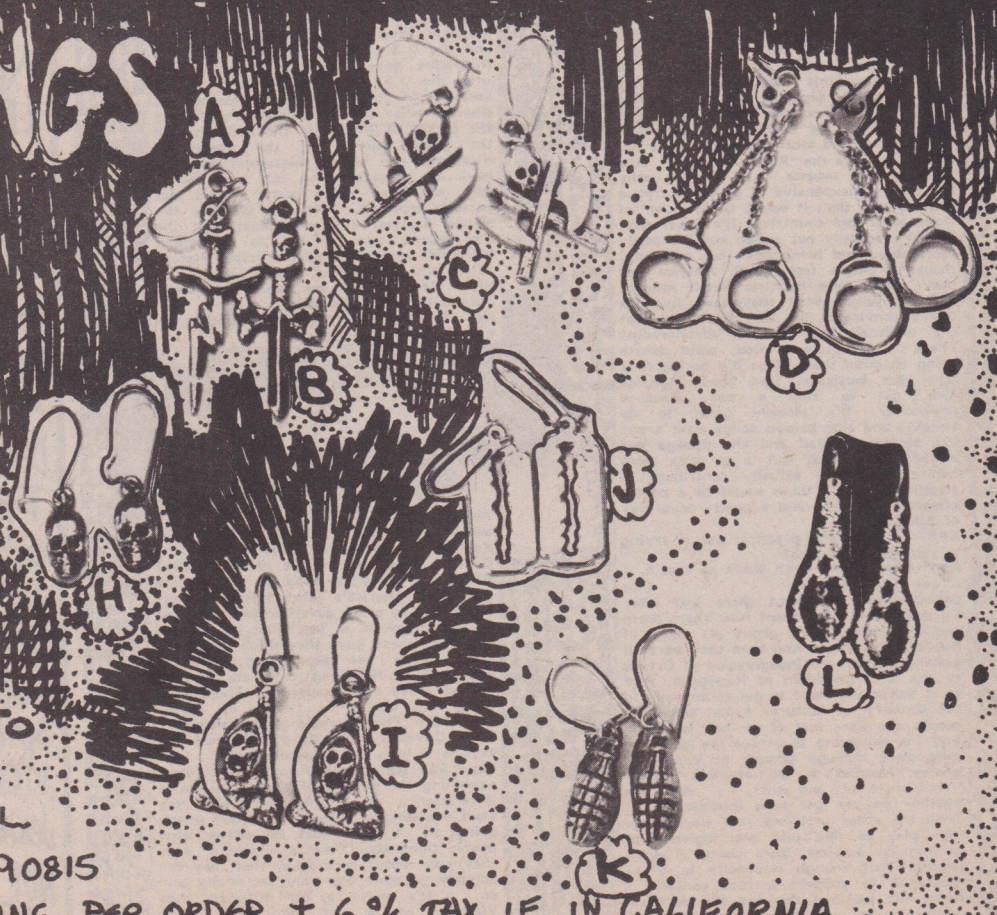
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ACCUSED - "Martha Splatterhead" 12"

This five-songer rips the hair outta your scalp. Intense, bloodthirsty, and fast. The ACCUSED have added Blaine (ex-FARTZ) to vocal duties, and kicked in some speed metallic riffs, making this pure speedcore. I was so totally surprised at how good this came out -- and their only made 500! This could sell much more. (Pus)

(Tom Niemeyer, 13017 Mukilteo SP. #3, Lynnwood, WA 98037)

AGAINST THE GRAIN - "Lost in a Maze" cassette

Mostly medium-tempo hardcore, this band utilizes both melodic structures and FLIPPER-ish noise to equal advantage. While raw and powerful, there are catchy tunes galore. Excellent. (TY)

(Emergency Broadcast Systems, P. O. Box 2126, Redondo Beach, CA 90278)

GG ALLIN- "I Wanna Fuck Your Brains Out" EP

Well, GG has once again risen to a new low.... "I Wanna Fuck Your Brains Out"? "I'm Gonna Rape You"? I dunno, he might be able to get away with that shit if there was any streak of humor in there but instead there's a really nasty streak of misogyny here. I'm not sure which is more disgusting, the songs or the pictures of ALLIN masturbating and shooting up. It's not even intelligent enough to offend. Just pitiful. (Dog)

(Blood Records, P. O. Box 54, Hooksett, NH 03106)

BAD TRIP - cassette

A '60's-type punk band from Minnesota -- and what better place to hail from...the home of such greats as the LITTER and CASTAWAYS. Mostly covers here, in a NOMADS vein. Could this be the HUSKERS playing a weird joke? Nah... (TY)

(\$2 to 6112 Kellogg Ave., Edina MN 55424)

BLACK FLAG - "Loose Nut" LP

My turn to do a BLACK FLAG review already? Uh-oh. OK, Side One has a couple of tunes that grab me, full of power and with a full sound. The rest of the slower numbers, and most all of Side Two, leave me cold. I think it's got something to do with the thinness and cleanness of the sound, making me focus in on the jazzy aspects and lyrics, which don't do much for me. Seems like those memorable, catchy, sing-along noise days are history, except for pale imitations like "Modern Man" or "Best One Yet." (TY)

(SST, P. O. Box 1, Lawndale, CA 90260)

BLAINE CREW BAND - cassette

Medium-to-fast snarling punk in a sort of SAMOANS style, without the thrash. And along with the older style punk comes older style punk lyrics. Can't have everything, right? Good production; fun. (TY)

(2737 Park St., Jacksonville, FL 32205)

BRUNFUSS - LP

It's ironic that BRUNFUSS caricatured blacks on their album cover, because they themselves are a stereotypical 80's New Jersey bar band. Aside from an occasional punk ("B.A.D.") or "humor" song ("Brunfuss"), this record is filled with basic garage rock and Metal leads, not to mention seemingly inane lyrics. I think it's meant to be funny, but I wouldn't bet on it. (JB)

(Mutha--P.O. Box 416--W. Long Branch, NJ 07764)

AL PERRY AND THE CATTLE - "Cattle Crossing" LP

This band plays hard country rock with a touch of swing, and writes some occasionally funny lyrics. When the CATTLE really let loose, as on "4WDORV" and the instrumentals "Finland" and "El Con Malo," this outfit grooves with class. Unfortunately, only about half of this album has the kind of energy this style of music requires. An adequate LP. (SS)

(Added Recordings, P. O. Box 40421, Tucson, AZ 85717)

DC3 - "This is the Dream" LP

This is the new band formed by ex-BLACK FLAG singer Dez Cadena; it also includes the rhythm section from the STAINS and Paul Roessler of TWISTED ROOTS on keyboards. This is really Dez's baby, as he really stretches out into his roots and experiments. No thrash -- just a big power trio sound from the '70's with fuzzed guitar, ethereal keyboards, and rapid time changes. For fans of BLUE OYSTER CULT, HAWKWIND, VAN DER GRAFF, and KING CRIMSON. (Dog)

(SST Records, P. O. Box 1, Lawndale, CA 90260)

DOA - "Let's Wreck the Party" LP

Sometimes when you go after a certain thing, you have to sacrifice something else along the way. DOA may be sacrificing a few of their earlier fans who don't care or understand their new cleaner sound. Or the sax. Or the keyboards. But they have a much more powerful sound than on their earlier records, and it is more of a "rock" sound. Included: their cover of "Singin' in the Rain" and "General Strike." (Dog)

(Alternative Tentacles, P. O. Box 11458, San Francisco, CA 94101)

DEATH OF SAMANTHA - "Amphetamine/Simple as That"

Sounds more like a '76-era proto-punk band from Clevo. It's hardedged rock that slowly builds momentum, rocking in a VELVETS Loaded LP-type of style meets the BIZARROS or something. (TY)

(St. Valentine Records, P. O. Box 79116, Cleveland, OH 44107)

DEATH PUPPY - "Playing Dead" cassette

One of the tightest, more accomplished tapes I've received from a new band. This is stop-and-go thrash at its best. Excellent production to boot. Hot. (TY)

(\$3 to 503 Miller, Norman OK 73069)

DEHUMANIZERS - "Save the World" cassette

Psych weirdness, ranging from musical treats in the line of TRUE. WEST or PLASTICLAND to more "out there" experimentation. Sound quality is passable, but doesn't allow for the best listening with this sort of group. (TY)

(2006 35th Ave W, Seattle, WA 98199)

DICKS - "These People" LP

A good example of flexible energy with out the thrash appeal. Nifty, grinding guitarwork pulsates with each number as Gary's vocals are polished and creatively sung. The DICKS are seasoned veterans, and show the maturity of the band with an overall fine performance. This LP does the DICKS justice. (Pus)

(Alternative Tentacles, P. O. Box 11458, San Francisco, CA 94101)

DISORDERLY CONDUCT - cassette

A six-song demo that shows potential in the power-thrash dept., but is lacking in the tightness dept. I've certainly heard worse, and these guys will get it together in time. (TY)

(41-15 29th St, Rm. 1207, L.I.C., NY 11101)

DRAW - cassette

An eight-song venture that showcases well this band's older-style raw punk and the singer's Johnny Rotten fixation. Live, I've gotten a bit bored, but this tape is quite well-done and a good change of pace. (TY)

(IM Records, 15466 Los Gatos Blvd., Suite 109-222, Los Gatos, CA 95030)

ENTROPY - "The New World View" cassette

Fast-ass thrash, tight and powerful. The studio tracks shred, and the live are not really recorded well. Hope they get a record out. (TY)

(1651 Amherst, West L.A., CA 90025)

FRIGHTWIG - "Cat Farm Faboo" LP

This band has, with some justification, been labelled an all-girl FLIPPER. And FRIGHTWIG does have rather loose arrangements, but their sensibilities are more rock'n'rolly than arty, and there are some good songs on this LP (especially "The Wanque Off Song" and "I'll Talk to You and Smile"). There are also some awful songs. Still, this record is recommendable through the sheer force of the band's personality. (SS)
(Subterranean Records, 577 Valencia, San Francisco, CA 94110)

FRONT - "Gangland" cassette

Somewhat reminiscent of the CLASH at their rockin' best. More like if they had maintained their early zest and knack for pop/punk catchiness and merged it with an '80's thrash attack. Good and powerful. (TY)
(\$3.50 to 3025 Plaza Blvd., National City, CA 92050)

FUZZTONES - "Lysergic Emanations" LP

More competent but not truly inspired '60's psych/punk. Lots of covers again (SONICS, KENNY & KASUALS, HAUNTED, and the great "I'm A Living Sickness" by CALICO WALL). While the choice of covers is excellent, and the originals are sturdy tunes, they never quite "break plain," making it transcend. Maybe next time they'll truly psych out. (TY)
(ABC Records, 1-2 Munro Terrace, London SW10 ODL ENGLAND)

HELLCATS - cassette

A high-quality studio tape from this funnypunk HC band. No accompanying info, so all I can say is that they play tight, fast, clean thrash/punk with good melodies and dopey lyrics. OK? (TY)

(5942 Herperin Ave., Encino, CA 91316)

KILLDOZER 85 - "There's No Mistaking Reality" LP

KILLDOZER 85 opt for a gritty, rock'n'roll approach with a sandpapery instrumental sound, complete with the obligatory lead breaks. Disciplined rockers like "Hatbox Matinee" and "More Thanks" show a feeling for good, rootsy rock; a number of their other tunes seem atonal and monochromatic. With more consistency, this outfit could be a contender. (SS)
(Lucie Libra, P. O. Box 1841, NY, NY 10009)

KOO DAT TAH - "IQ 1986/Free Radicals"

This single bridges the gap between late '70's power-pop and '80's new wave -- a marriage of styles with a potential for unbridled cuteness. KOO DAT TAH use the layered vocals of the SHOES with a U2-ish guitar sound, and the two songs here veer into wimpiness despite intelligent lyrics. This band needs more of an edge to their music. (SS)
(K.D.T. Records, P. O. Box 85781, Seattle, WA 98145-1781)

KRETINS - "Fortune Teller/Mercy of the Lord"

Down and dirty slow garage blues, sorta like the N.Y. DOLLS meets CUN CLUB. Unfortunately, my copy was warped (I hope that's what accounted for that sound), but if you like raunch, this'll do ya. (TY)
(Kretins, JAF P. O. Box 1869, NY NY 10116)

LEEWAY - "Demo Tape" cassette

LEEWAY straddles what I hope will eventually hope will be a Berlin Wall between hardcore and heavy metal, with mixed results. "Be Loud" is a nicely textured thrash number, but metal rot gnaws away at the edges of their other arrangements. Aggressive, though this variant of HC doesn't suit me. (SS)
(\$3 to 33-03 143rd St., Flushing NY 11354)

EARLE MANKEY - "Real World" EP

MANKEY is the hotshot producer who did the last THREE O'CLOCK LP. Yawn...he's heavily into pop and electronics, so you get quirky songs similar to early SPARKS' stuff. One track, "Close Shave in Burma," has a nice late '60's English pop single sound, but one track doesn't make an album. (Dog)
(Happy Hermit Records, 6520 Selma #567, Hollywood, CA 90028)

MEGADOSAGE - cassette

Extremely herky-jerky HC, but they pull it off with tight as hell playing, intense thrashing, and an absolutely crazed vocal sound. Killer drumming and weird arrangements add distinction. More! (TY)
(1311 N. Main, Blackburg, VA 24060)

MESS - "It's All Wyrd" EP

An anomalous debut, in that it mixes 70's garage punk rhythms, quasi-psychedelic 60's-style leads, and ROTTENesque vocals. At first, the effect is unsettling, but their originality and punch become more impressive with each listening. (JB)
(Mess--P.O. Box 2532--Madison, WI 53701)

MILTON'S DISCIPLES - cassette

This garagy recording is devoted to the glorification of pop-tarts. And though they don't want to be known as purely "funnypunk," it's hard to take this 5-songer seriously. (TY)
(\$1.50 to 113 Norman Ave., Syracuse NY 13207)

MINOR THREAT - "Salad Days" EP

For some reason, listening to this record makes me feel like shit (though it has little or nothing to do with the music itself). It's just that it reminds me of the not-so-old days when one could feel genuinely enthusiastic and positive about the hardcore scene. Ironically, Ian seems to be dealing with this very issue in the great title cut, which is as bittersweet as it is reflective. The flip songs seem pretty lackluster by comparison, but then screaming at a wall apparently isn't going to bring the motherfucker down after all. (JB)
(Dischorde--3619 Beecher St. NW--Washington, D.C. 20007)

MINUTEMEN - "Tour-Spiel" EP

The MINUTEMEN are a superb live band, but the undistinguished recording values here detract from some fine songs performed with finesse. "The Red and the Black" is hot, though I'd prefer to hear an ace production of this outfit instead of the one we have here. (SS)
(Reflex, P. O. Box 8646, Minneapolis, MN 55408)

MIRACLE LEGION - "The Backyard" EP

Following hot on the heels of their labelmates, DUMPTRUCK, this Connecticut band continues to breathe fresh air into a dormant pop scene. They mix jangly guitars, good tight songs, and a singer who sounds like a cross between Michael Stripe of REM and a young LOUDON WAINWRIGHT. Real charming. (Dog)
(Incas Records, 817 Chapel Street, New Haven, CT 06510)

MUSIK CAMP - cassette

This twisted musical hi-jinx of this tape recalls TIN HUEY, but this outfit has more of a garage sensibility. This is spare, arty rock with a rhythm machine backdrop -- and maybe I wasn't particularly moved by the music on this cassette because this band isn't excited by what they sing about. (SS)
(1281 Florida, San Francisco, CA 94110)

OFFENDERS - "Endless Struggle" LP

Definitely the LP that should bring the OFFENDERS to the forefront. Strong and vibrant with a force that dominates each track as the music sharply drives a fast pace with rapid vocal spittings. At first listen, comparisons lead toward MDC and SUICIDAL TENDENCIES, but the OFFENDERS strike with some well-polished qualities that bring the potential way up. If you liked the first two releases, this one melts them to the ground. (Pus)
(Rabid Cat Records, P.O. Box 49263, Austin, TX 78765)

P.T.L. CLUB - "Psalm #7" cassette

One of the seemingly few Boston area bands doing out-and-out hardcore, this young combo does it right. It's got that "Bosstown" HC sound, with all seven tunes totally ripping. Good one. (TY)

(\$3 to R. Domenici, 14A Plympton St., Woburn, MA 01801)

PHANTOM TOLL BOOTH - cassette

Three heavily jazz-influenced hardcore raves. Usually, I find jazz detracts from the impact of HC, but in this case, as with some of the MINUTEMEN's material, it enhances. (TY)
(\$1.50 to Jon Coats, 1 Vernon St., Plainview, NY 11803)

PRIME MOVERS - "Matter of Time" 12"

In the Boston tradition of DMZ, LYRES, REAL KIDS, etc., this band combines snappy poppy tunes and '60's-ish rock'n'roll instrumentation to produce listenable music. While not as dynamic as the first two aforementioned bands, there is still something here to listen to, though the lyrics are purely passe. (TY)
(Throbbing Lobster, P. O. Box 205, Brookline, MA 02146)

POWER OF THE SPOKEN WORD - "Language of a Dying Breed" LP

"Power" is a good word for this band to have in their title. "Spoken word" also applies, as many of the vocals are more like spoken raves. Metal influences galore, on both slower tunes and thrashers, as well as those ultra-gruff vocals. (TY)
(Sacritical Records, 2025 N. 32 St., Lincoln, NE 68503)

RIGHTS OF THE ACCUSED - "Innocence" EP

ROTA let loose with five thrashers on this one, and the songs are at their best when the band's breakneck instrumentals are conjoined by real passion in the vocal department. "Hypocrite" in particular makes for riveting listening, but some of the other songs are more like garden variety thrash. The lyrics deal with identity problems, school, ideals, etc. (SS)
(Little Farmer Music, c/o Steve Stepe, 104 E. Greenbriar Ct., East Peoria, IL 61611)

SACRED DENIAL - "Let 'Em Out" LP

Quite an attack. This is noise thrash -- not cleaned up or pretty -- but really effective and pounding. There's a lot of spirit here, as well as good punk rock. I like it. (TY)
(Tony Machovsky, 227 Union Ave., Clifton NJ 07011)

SCREAM - "This Side Up" LP

A professional job here that doesn't lose its bite. They thrash hard, rock hard, and hit you on the rebound with reggae and other changes-of-paces. The lyrics didn't hit me too hard this go round, though, as their obliqueness left me wondering what exactly are they singing about. Nonetheless, they are delivered with passion, and that's what's important. (TY)
(Dischord/Sixth International, 3819 Beecher St NW, Washington, DC 20007)

SLOPPAGE - "Absurdist Trash" cassette

Most all the songs here are "first takes," unrehearsed three-minute jams. Considering that, it is remarkable that the tunes do indeed resemble songs -- structures, beginnings, endings, etc. A bit of FLIPPER influence, PIL, etc. -- an artistic nightmare. (TY)

(\$2 to 2301 W. St. Paul, Chicago, IL 60647)

TAR BABIES - "Respect Your Nightmares" LP

This is the second release by the TAR BABIES and although you could compare them to the BUTTHOLE SURFERS because of their spazz quality, they seem to be drawing more from the early MINUTEMEN style. They're all really good players and even though they drift into -- gulp! -- acid/burn jazz, it's got a really cool sound. Nice tag-team production by Spot and Bob Mould. (Dog)

(Bone-Air/Paradise Records, P. O. Box 1122, Madison, WI 53701)

VARIOUS ARTISTS - "Back from the Grave, Vol. 5" LP

Once again Crypt has come up with an above-average selection of snotty '60's obscurities for our listening pleasure. Most all of the tunes are punk with that mid-'60's English R'n'B influence -- guitar-oriented with snarling vocals. Bands such as the KEGGS, FEW, NOBLES, ILLUSIONS, and lots more deliver that real "intellectual" stuff that makes the EXPLOITED look like real geniuses. (TY)

(Crypt, Box 9151, Morristown, NJ 07960)

VARIOUS ARTISTS - "One Big Crowd" LP

A N.Y.-Metropolitan Area compilation featuring the UNJUST, ARMED CITIZENS, UV, SHEER TERROR, PSYCHOS, SHOK, KRIEGKOPF, PLEASED YOUTH, SACRED DENIAL, BODIES IN PANIC, BEDLAM, AOD, 76% UNCERTAIN, VATICAN COMMANDOS, CHRONIC DISORDER, VIOLENT CHILDREN, and more. With a line-up like that, I'm sure you know what you're getting -- no saxaphones! (TY)
(Big City, 2329 Vance St., Bronx, NY 10469)

VARIOUS ARTISTS - "Rippling Flesh" cassette

One side is entirely U.S. up-and-coming outfits, with the likes of PUKES, KNOCKABOUTS, CAPITL, PSYCHO, NO IDENTITY, ART THIEVES, JERK WARD, and TOE JAM. The other is an all-German line-up, starring R.A.F. GIER, RANOLA, RAZZIA, MOTTEK, EA80, BLUTTAT, and a few others. Sound quality is usually good. (TY)
(\$4.50 to Jeff Hunting, 5417 Morgan So., Minneapolis, MN 55419)

VARIOUS ARTISTS - "Sin Alley" LP

This collection of early recordings (1955-61) presents a clutch of wild rockers plunging into the roots of the genre. ROY GAINES, TONY CASANOVA, MEL MCGONNIGLE, RHYTHM ROCKERS, and CRAZY TEENS provide raunchy, rockin' fun in a distinctly '50's style, though some of the other tracks are less impressive. A treasure trove of obscurities. (SS)
(Legendary Records, no address)

VELVET MONKEYS - "Colors, Part 1 and 2" 45

These guys are still pretty diverse in their own weird way. Part 1 of the song is an eerie psych-pop number, plodding but catchy and likable. Part 2 is off the deep end, using a drum machine which makes it even eerier -- with no vocals and added studio effects. It's a little repetitive, but I like it. Too bad it's so short. (RS)

(P. O. Box 5658, Wahington DC, 20016-1258)

VERBAL ASSAULT - "The Masses" cassette

There's a decided MINOR THREAT/7 SECONDS influence here, which is, I'm sure, not accidental, given V.A.'s straight-edge bent (unbent?). The comparison doesn't end there, though, as the music is as tight, crisp, and committed as the aforementioned mentors, though not quite as assured. Good. (TY)

(\$2.50 to 20 Bateman Ave., Newport, RI 02846)

WHITE PIGS - "Evil Stalks the Innocent" EP

A three-song release displaying WHITE PIG's newer "metal" direction. This is more apparent lyrically than musically, with lots of Satanic B.S.; but the music still kicks ass, with minimal lead guitar damage and lots of power. "Satan's Sparrows" is a psychedelic thrashorama. (TY)

(TWP, P. O. Box 18152, E. Hartford, CT 06118)

ZIMBO CHIMPS - "In A Cave/Inca Vacation"

Ambient semi-industrial pop music? Jazzy folk travelogue? Too many drugs? (TY)

(Budget Ranch, c/o Toxic Shock, P. O. Box 242, Pomona, CA 91769)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

A.O.A. - "Who Are They Trying to Con" 12"

Cut-piercing guitar ferocity drives this excellent release by A.O.A. to the limit, zooming mayhem with shouts of vocal bellowing. Five songs that deliver well-organized rhythms and arrangements with grinding speed and velocity. Another U.K. release to capture your mind and hold you captive in sonic ecstasy. Tim, where do you find these excellent bands? On C.O.R., of course! (Pus)

(C.O.R. Box 333, 110 Cheltenham Rd., Bristol 6, ENGLAND)

A.O.T. - "Music to Eat Light Bulbs By" cassette

Four-track sound quality and a bit ragged around the edges, but otherwise it's straightforward thrash. No real surprises, but it rocks. (TY)

(\$3 to Eric, 11067 146 "A" St., Surrey, British Columbia, CANADA U3R 3U3)

ABADDON/REJESTRACJA - split cassette

ABADDON is good (decent live recording), but REJESTRACJA positively shreds! They are as hot a U.S.-style thrash band as you'll find anywhere -- killer! And their recording is a pro job. Get this! (TY)

(\$2.50 to Elizabeth Chodorowska, 43-300 Bielsko-B, ul. Sobieskiego 198/1, POLAND)

ANTI-AVENS - "Med Sverige I Tiden" EP

This competent, yet un inventive band strives for a brisk pop-punk style; for me, the hooks didn't entice me to bite, and most of the five tunes here even induced a bit of monotony. "M" has an adequate melody, buoyed by novel guitar riffing. A fairly uninvolved outing. (SS)
(Michael Blomqvist, Myrbottenvagen 2, 455 00 Munkedal 2, SWEDEN)

CANNIBALS - "Trash For Cash" LP

More '60's-ish garage raves from Mike Spencer and Co. No wimpoid stuff here -- it's all raw, raging real rock'n'roll, with lots of ripping guitars, feedback, screaming vocals, and lots of noise. Like the NOMADS, these guys got the spirit not just the form. (TY)
(Homestead Records, P. O. Box 570, Rockville Centre, NY 11571)

CHAIN REACTION - "Gabble" EP

CHAIN REACTION really push it to be rapid, which is happening a lot with the Italian releases and with good results. Wild vocals and quick drum blasts really prominent here, similarities to RAW POWER, yet lightning paced and abrasive. Recording is off a bit, which hurts, but the energy is right on. Craveable. (Pus)
(Belfagor, C.P. 18104, 50100 Firenze 18, ITALY)

CHAOS - "Tribal Warfare" EP

Yet another band named CHAOS hits vinyl, this one hailing from England (though it's not CHAOS U.K., whom we know and love). This outfit delves into a mid-tempo Brit-punk approach with good production and terminally uninteresting songs; all three songs seem to be mired in musical ennui. (SS)
(Vinyl, Gleditschstr. 45, 1000 Berlin 30, W. GERMANY)

CHEETAH CHROME MOTHERFUCKERS - "Furious Party" EP

CCM's 2nd release lays in with some intense energy, slow pulsating openings that explode into raw uncompromising power. Sometimes fast, sometimes driving, still holding a biting edge. A very strong Italian release, one of the finer ones on the new Belfagor label. (Pus)

(Belfagor, C.P. 18104, 50100 Firenze 18, ITALY)

CHIN-CHIN - "We Don't Wanna Be Prisoners" EP

Three melodic but bouncy "girl-group" (yes, this is a sub-genre, as best epitomized by GIRLS AT OUR BEST, KLEENEX, etc.) pop-punk tunes. Catchy as hell, and uplifting. (TY)
(Michael Löffler, Dimmelstr. 22, 7800 Freiburg, SWITZERLAND)

DEATH SENTENCE - "Ryan" EP

Most of the "tunes" here are in the ultra-fast DRI-type thrash style, although there are slower, more powerful cuts as well. Very tight, with a heavy rhythm and bass sound. Hot! Watch for them next year in the U.S. (TY)
(\$4.50 to 850 Brunswick St., No. Fitzroy, 3068 Victoria, AUSTRALIA)

DECAY - "Tonight" EP

DECAY explores the grungy edges of messy, chaotic thrash in a way that makes most Italian thrash outfits sound disciplined. Tim says this record sounds like it was recorded on their third rehearsal, and that may not be too far from the real truth. (SS)
(T. Blumer, Zielackerstrasse 9, 8603 Schwerzenbach, W. GERMANY)

DOKU BUTA - "Go Go People" flexi

Translating as "Poison Pig," I expected a bit more weirdness than supplied, but this slab of plastic contains some neat tracks. They can do thrash, punk, proto-punk -- all with verve and gnarly-ass vocals and guitar. Reminds me a bit of early PERE UBU. (TY)

(No Address, JAPAN)

DOM DAR - "Ett Barn Ar Fott" cassette

Some intense, tuneful crazed thrash. Hot production and tight command are very important in this effort, but as with most Swedish thrash, it's the melodic songs that make it all really stick. A good one. (TY)
(Janne Karlsson, Nyckelgatan 21, 57700 Hultsfred, SWEDEN)

MICHIRO ENDO - "The End" 12" EP

The singer from the STALIN's new solo release is a diverse effort. While it certainly won't appeal to the "hardcore or die" crowd, it may--or may not--be of interest to those with more catholic tastes. Featured are a "New Wavey" remix of an earlier ENDO song ("School's End"), an atmospheric post-punker ("Water Sister"), and two punkish cuts, the best of which is "The Stalin." (JB)
(Eastworld)

FRANTI - "Hardcore Folk Band" LP

Nice pulsating beats in a haunting post punk harmony with eerie sax effects. Female vocals sounding like SIOUXSIE or Anja of X-MAL, that creep along with the flowing rhythms. Sharp, distorted guitar sound with a powerful drum mix. Interesting but jazzy goodies from Italy, with similarities to early X-MAL DEUTSCHLAND. (Pus)
(Blu Bus Records, Gianpiero Capra, S.D. Consolata 5, 11100 Aosta, ITALY)

FROGGIES - "Hour of..." LP

Great name for a French band, but the music doesn't measure up as well. For the most part, they're a poor-man's RAMONES, delving into '78 pop-punk. It's tight and well-produced, but not really exciting. A couple of covers (MCS, KINKS), but the best track, "In Case of Sunrise," has a BO DIDDLEY beat with lotsa raving. (TY)
(WW, 91 Quai de la Gare, Paris 75013, FRANCE)

GUDON - flexi

The production on this classic transforms a garage thrash band into a psychotic mess. Atonal thrash with inhuman vocals put through some kind of mixing madness, producing totally crazed rock-n-noise. Twisted! (TY)

(No address, JAPAN)

HUNGRY FOR WHAT - "And the War Goes On" LP

Pure 2nd album CLASH-type melodic politio-punk. I think you know that I'm describing. They do the genre well. (TY)
(Michael Löffler, Dimmelstr. 22, 7800 Freiburg, SWITZERLAND)

ICONS OF FILTH - "Brain Death" EP

Unrelenting and hammering, these three songs combine power with an intensive mood of uptempo gloom. The title song is my fave, with it's repetitive guitar refrain. Great production, and as Pus says, great cover art by Naomi. (TY)
(Mortarhate Records, P.O. Box 448, Eltham, London SE9, ENGLAND)

KOTTGROTTORNA - "Mus Som Mus" EP

KOTTGROTTORNA produce some respectable power-pop with this, their second EP, and this band's hallmarks are unforgettable vocal harmonies and choruses. "TT Tass" is especially strong, though the two songs on the flip demonstrate this band's consistency. Considerably "lighter" than their contemporaries, this record is still good in its own right. (SS)
(No address, SWEDEN)

KYAH - "Slapdash" EP

More straightforward fast punk than their debut EP, this one rips. The addition (I believe) of the COMES vocalist adds some real punch to the singing attack (lots of back-up choruses, too), and this all-female combo has left the ranks of the amateurs. Hot, from Japan. (TY)
(No address, JAPAN)

LOODS - "Stop Fuckin' Around" LP

The majority of the tunes here are just that -- mid-tempo and pretty powerful older-syle punk. Every now and then they launch into, and prove they can play, faster stuff too. Excellent production and good listening, and comes with a bonus flexi, too. (TY)
(RBF Records, JAPAN)

M.K.B. - "Fraction Provisoire" 12"

While at times the synth can overwhelm, there are several tracks that really drive hard. This is art-damaged punk in the tradition of early TUXEDOMOON, with a dash of METAL URBAIN thrown in. Rockin' weird. (TY)
(J.F. Baldi, BP 173, 75227 Paris, Cedex 05, FRANCE)

MASTURBATION - 12"

Have the heard FLIPPER in Japan? Actually, that's not really fair or accurate, as this band has a lot more elements of punk, metal, and melody in their dissecting approach. But there's something in the intentionally sluggish approach to warrant the comparison. (TY)
(No address, JAPAN)

MEL-O-TONES - 12"

Sort of like a CRAMPS gone funk meets JESUS AND MARYCHAIN Lots of thumping beats, gruff vocals, and noise galore. (TY)
(Dist. by the Cartel, ENGLAND)

NEW ROTEEAKA - "Go or Stop!" flexi

Rapid-paced Oi-type hardcore, complete with catchy sing-along chorus, ripping guitars and drums, and the inevitable Japanese gruff vocals. Good. (TY)
(No address, JAPAN)

OI POLLOI - "Destroi the System" cassette

Strongly political (see interview this issue), OI POLLOI are a punks/skins unity band that pound out medium- to fast-paced punk that's heavily bass-oriented, has lots of great screaming, and some nasty guitar noise. Uncompromising. (TY)
(Deek Allan, 5 Royal Crescent, Edinburgh EH3 6PZ, SCOTLAND)

PEGGIO PUNX - "Ci Stanno Uccidendo Al Suono..." 12"

There's a lot of jazz and metal influences in PEGGIO PUNX's approach to punk, something that doesn't excite me too much. If you're into fancy bass picking and jazzy riffs, though, you'll go nuts. Otherwise... (TY)
(Marco Laguzzi, C. so F. Cavallotti No. 15, 15100 Alessandria, ITALY)

PERVERS/DEUTSCHER ABSCHAUM - split EP

From what I can make out, they're basically the same band comprised of three female German punks. Music is in that "sort-of-not-playing- their-instruments" style like the SLITS. The production is quite freaky with a spooky mix of echoed vocals and drums mixed way up front and guitars way in the back. I like it and I'm not sure why. (Dog)
(Suff-Productions, Schaftlerstr. 19, 8851 Nordendorf, W. GERMANY)

PHAROAHs - "Real Thing" 12"

Most of the six songs included here are a bit annoying. While the instrumentation is of a '60's derivation -- kind of more flaccid EASYBEATS -- the vocals are too "clean" for my taste. But on one song, "Car Crash," it all works together, producing one eerie classic. Worth the price alone. (TY)
(Closer Records, 100 Rue Dicquemare, 76600 Le Haure, FRANCE)

POLITICAL ASYLUM - "Winter" EP

I really like this Scottish outfit's first vinyl offering. The title cut is sort of a folky, undistorted garage pop song with moody anti-war lyrics; "Do They Care" is a strong early CLASH-style punker; and "System of War" is a beautiful and melancholy mid-tempo chant. Varied and evocative. (JB)
(C.O.R.--Box 333--Fullmark's Bookshop--110 Cheltenham Rd.--Bristol 6--ENGLAND)

POTENTIAL THREAT - "A Nazi with a Social Degree" EP

POTENTIAL THREAT's second release continues the aggressive thrash-paced mayhem with good female vocals. Storming music that is nice and fast, well-approached with strong lyric structure and verses. POTENTIAL THREAT are a tight outfit and should please many. (Pus)
(C.O.R., Box 333, 110 Cheltenham Rd., Bristol 6, ENGLAND)

PROFAN RELIK - "De Levande Skulle..." EP

PROFAN RELIK muster a sharp, buzzy guitar attack on this nifty three-tracker. The mid- to fast-tempo punk tunes here sustain their distinctiveness with a clever blend of offbeat guitar riffing and BUZZCOCKS-style guitar solo figures; in this vein, "Esam Kvar" is especially effective. This disc really grabbed my interest...recommended. (SS)
(No address, SWEDEN)

PUTRID FEVER - "Life is Pain" EP

From Italy with the potential to be viciously insane, PUTRID FEVER storm with a good musical selection and sharp guitars, but the recording is so mix-matched, it loses the flavor of what should really occur. Get PUTRID FEVER a good recording a look out! (Pus)
(Belfagor, C.P. 18104, 50100 Firenze 18, ITALY)

R.A.F. GIER - "Sheer Heart Attack/Lois"

While "Lois" fails by virtue of its numbing repetitiveness, the flip is enjoyable fast punk -- though rather inexpertly produced; if the recording had more punch, the song would be a memorable bit of '77-ish punk. An okay single. (SS)
(Distributed by Systematic)

REAL 4 - "Kids" EP

Snappy post-punk sounding like BIRTHDAY PARTY or PREFIX on speed with vocals like SKREWDRIVER. Weird, huh? They'd go over big in the NY art-damage scene. (TY)
(ADK, JAPAN)

PENNY RIMBAUD, PAUL ELLIS, AND EVE LIBERTINE -- "Acts of Love" LP

Some of the CRASS-related people return to short songs. Lots of emotions penetrate these fifty minute-or-under tunes. These short, snappy numbers, though, depart from say, earlier CRASS or the MINUTEMEN in that they're...classical music. Not classical punk, but the real McCoy. Well, if you saw Amadeus, you know the music biz really hasn't changed all that much in the last several hundred years. Right? (TY)
(Crass, P. O. Box 279, London N22, ENGLAND)

RUSSIAN ROULETTE - "J'ai Tout Oublie/Fuckin' Car"

The A-side is a steady but slow rockin' moody tune with full vocal choruses, echoey vocals, and powerful backup. Definitely catchy and non-wimpy. The flip blasts out a sorta R'n'B based rocker with cool hiccup-y vocals and singin' guitar, much in the vein of the early FLAMIN GROOVIES. (TY)
(Ere Force Records, FRANCE)

SECOND AUSCHWITZ - "The Arse of Mankind" cassette

More "uncompromising" noise from this gang. Uncompromising can mean "they suck musically and don't give a shit because they just wanna make annoying sounds and get their highly intelligent and political message across." Repetitive, but intense. (TY)
(\$3 to Hyacintstraat 11, 5701 WJ Helmond, HOLLAND)

SILENT COMMUNITY - "The Upper Classes" cassette

Mid-tempo Brit-punk that's fairly energetic, though not thoroughly tight. Somewhat hindered by mediocre musical production, the lyrics do come across here -- and they're basically personal/political. Decent. (TY)
(\$2 to Retaliation, 12 Bell St., Newsome, Huddersfield, W. Yorkshire, HD4 0NN ENGLAND)

6-10 REDLOS - "N Ska fa Angra/Hamnd"

These two refreshing slices of Swedish punk revive a '77 sensibility without losing a mite of the hard-driving energy needed to excite in the '80's. "N Ska fa Angra" in particular maintains an invigorating pace and style that updates the work of older Swedish outfits like EBBA GRON. A fine single. (SS)
(No address, SWEDEN)

SMARTPILLS - "The Works" cassette

Great psychedelic touches add a lot to this release. Abrupt intervention and special effects turn good raw, mid-tempo punk into something special. Neat female (I think) harmonies remind me a bit of SIOUXSIE or S.F.'s MUTANTS, but this goes beyond. (TY)
(6 Cleveland Row, Bathwick Bath, Avon, ENGLAND)

SODOMA - "Breaking Glass/Test Pattern"

Both of these 4+ minute sides are definitely in the BIRTHDAY PARTY post-punk vein -- screaming vocals, punchy but varying sparse rhythms, etc., etc. "Modern" but abrasive. (TY)
(Wechselbalg., 1001 Miyamasuzaku-Bld., 2-19-15 Shibuyaku, Tokyo 150, JAPAN)

STONE THE CROWZ - cassette

A six-song mid-tempo punk effort that's unmistakably British. While it's a change of pace from thrash, it's about as "progressive" and "new direction-y" as metal thrash claims to be. Enjoyable, but definitely older-sounding. (TY)
(\$1.50 to Steve Barossa, Station Rd., Brize Norton, Oxon, OX8 3PL ENGLAND)

SVEA SKANDAL - "Med All Ratt" EP

SVEA SKANDAL contributes four adequate compositions on this EP, and despite some good musicianship and vocal choruses, it doesn't quite connect. "Nar Solen Gatt Ner" comes close to a spirit of aggressive catchiness, but this record basically contains medium and fast tempo punk with the vocals imitating the chord changes. Okay. (SS)

(Michael Blomqvist, Myrbottenvagen 2, 455 00 Munkedal 2, SWEDEN)

TARNFARBE - "Heroes of Today" LP

I like this record...a lot. This German outfit comes blazing out with great stuttering thrash guitar. Their overall sound is rough and raspy but still manages to keep a controlled fury. They sing most of the songs in English so that you can sing along. (Dog)
(Rat Records, Roggenstr. 27, 7000 Stuttgart 70, W. GERMANY)

THUGS - "Night Dance/Femme Fatale"

Great rocked-out pop-punk. Very straightforward, driving, fuzzed-out R'n'R... catchy and powerful. B-side is not the VELVET UNDERGROUND song. (TY)
(Dist. by Midnight)

TRIEBTATER - "Hass & Krieg" LP

This one didn't really set me on fire. Fast with crusty production, they trade vocalists with each song and one of the singers manages to sound a little like Joey Shithead. Could be compared to BGK or the OFFENDERS if their stuff were a little more catchy. (Dog)
(Rat Records, Roggenstr. 27, 7000 Stuttgart 70, W. GERMANY)

VARIOUS ARTISTS - "Deflagration, Vol. 3" cassette

Quite an international line-up, starring UNDERAGE, DEZERTER, KROMOSOM 4, SCAPEGOATS, UNNATURAL SILENCE, FOAD, NEON CHRIST, BLOEDBAD, PROTESTI, INFERNO, and more. It's non-stop thrash, for the hyper among us. (TY)
(\$3 to Olivier, 38 Allee Circulaire, 27200 Vernon, FRANCE)

VARIOUS ARTISTS - "Deflagration 'Live', Vol. 1" cassette

Three bands share this effort. RIP from Spain, HERESIE from France, and VI from Denmark. The sound quality is okay but not excellent, but the music still shreds. (TY)
(\$3 to Olivier, 38 Allee Circulaire, 27200 Vernon, FRANCE)

VARIOUS ARTISTS - "Disorder" cassette

Mostly high quality recordings of high quality bands, like UPRIGHT CITIZENS, BEDROVERZ, DEPRESSION, CHRONIC SUBMISSION, AOD, EXECUTE, DEZERTER, HEIMAT-LOS, SOLUCION MORTAL, OFFENDERS, SVART FRAMTID, etc. Good collection. (TY)
(\$3 to Helge Schreiber, Dudelerstr. 176, 42 Oberhausen 14, W. GERMANY)

VARIOUS ARTISTS - "8" flexi

No name to this Japanese collection, but at least the bands are identifiable: the SEXUAL, CONFUSE, JIGA, and M78 (actually a "fuck" band with members of GAS, GASTUNK, GHOUL, and SYSTEMATIC DEATH. All the tracks on this EP shred, with noise thrash and DISORDER-type thrash prevailing. Great! (TY)
(No address, JAPAN)

VARIOUS ARTISTS - "Garage Goodies, Vol. 1" LP

On first listening, I didn't think that many covers on this neo-'60's garage collection cut it, but I'm changing my mind right now. Classy acts like the CANNIBALS, X-MEN, and MILKSHAKES are joined by equally raw outfits like KILLED IN ACTION, VERTEX, and BAD KARMA BECKONS. How could a record with a band called LEGENDARY VEGETARIANS on it be bad? (TY)
(Hit Records, ENGLAND)

VARIOUS ARTISTS - "Graveyard Hits" cassette

A variety of underground German HC bands share this tape, including TIN CAN ARMY, IDIOTS, ANI(X)VAX, and eleven others. The sound quality is adequate, the songs respectable, and the tape's a good value for those curious about the prolific German hardcore scene. (SS)
(Dirk Pleger, Herner-Str. 229, 4350 Recklinghausen, W. GERMANY)

VARIOUS ARTISTS - "The Punx" cassette

Very strange. This package is incredibly elaborate: sturdy box enclosure, 84-page book detailing the history and discography of Japanese punk/hardcore in color and typically wonderful Japanese punk graphics -- all leading up to...a six-band cassette? Yep. Two songs each by LAUGHIN' NOSE, GAS, GISM, WILLARD, LIP CREAM, and COBRA. Not that the music is bad (it's not), but somehow I'd have expected the tape itself to be as comprehensive as the literature. Still, a collector's item. (TY)
(No address, JAPAN)

VARIOUS ARTISTS - "L'Union Fait La Force!" cassette

Decent-to-excellent sound quality, this tape is an area compilation (see German scene report for listing of bands). 90% thrash, lots of energy, and a welcome sign of a thriving small scene. (TY)

(\$3 to Helge Schreiber, Dudelerstr. 176, 42 Oberhausen 14, W. GERMANY)

VARIOUS ARTISTS - "Noc Nad Yugoslavijan" cassette

An all-Yugoslavian compilation featuring a shitload of HC bands, most of whom you've probably read about in reports here before. Sound quality is okay, but not great due to difficult circumstances, but there's still lots of noise to enjoy -- both studio and live. (TY)

(Don, L. Faraguna 9, Rasa 52223 (Istra), YUGOSLAVIA)

VARIOUS ARTISTS - "The Raw Power of Life, #2" cassette

An all-Europe compilation that features, surprise, RAW POWER, along with HEIMAT-LOS, MOB 47, SUBHUMANS, WUT, GEPEL, BOIKOTTZ, CAPITAL SCUM, and more. Good sound quality, and there are 30 songs. (TY)
(\$3 to Bernhard Hlava, Ludwig-Ottler-str. 13c, D-8900 Augsburg 23, W. GERMANY)

VARIOUS ARTISTS - "Schweinerel" cassette

This live compilation tape includes the likes of DIOXIN, STALINGRAD '43, NIXKONNER, ANNEXION RUSKI, and SEX TEENS, and the recording is fairly good. Basic thrash and punk is featured on this one, nothing particularly astounding, though there is some up-and-coming underground talent evident on this cassette. (SS)
(Don Carlos, Tuchbleiche 4, 5170 Julich, W. GERMANY)

VARIOUS ARTISTS - "Tales from the Western Shore" cassette

An all-Vancouver tape, this baby contains mostly live recordings of varying quality (mostly decent to good). Includes BILL OF RIGHTS, IMMORAL MINORITY, A.O.T., UNKNOWN FIBRES, DEATH SENTENCE, FITZ, SPORES, and more. (TY)
(\$3 to Terminally Stupid Zone, 9243 126 A St., Surrey, B.C., CANADA V3V 5G3)

VARIOUS ARTISTS - "Thrasher the Cat's Favorite Tunes" cassette

A comp. that features many cuts each by the likes of LEGION OF PARASITES (UK), EX-HUMANS (Greece), DETONATORS (US), ANEEB (Germany), and many more newcomers like NEGATIVZ, OBSCENE FEMALES, etc. Okay. (TY)
(\$3 to Retaliation, 12 Bell St., Newsome, Huddersfield, W. Yorkshire, HD4 0NN ENGLAND)

VIERGES - "Sur La Planete de al Terreur" EP

Punk with a rockabilly twist, or visa versa -- it's hard to tell. In any case, it's a modern, yet old sound -- something the French are apparently the best at, these days. (TY)
(Dist. by Midnight)

VONBRIGDI - "Katofonia" 12"

Competent, but ultimately unexciting post-punk. Sparse, GANG OF FOUR-ish tunes, but nothing that catches fire. But then, maybe it's not supposed to -- after all, it's from Iceland. Shut up, Tim. (TY)
(Gramm 14, Hverfisgotu 50, 101 Reykjavik, ICELAND)

WALTONS - "Waltons Go" EP

Crisp, tuneful rockabilly (invested with a rich musical and lyric sense of humor) melds with punk on this bright four-tracker. It's such infectious, hysteric, clever fun that I defy anyone to keep their feet from tapping during their three upbeat originals, or their delightful rockabilly reworking of the RAMONES' "Blitzkrieg Bop." A must-get. (SS)
(Vinyl, Gleditschstr. 45, 1000 Berlin 30, W. GERMANY)

X-MEN - "Spiral Girl/Bad Girl"

This is the second release from an English band that has superb garagability. Both sides here have great hooks with the A-side being slower and starker; it's the poppier number here. The flip is faster, more upbeat, and has a great grinding guitar break. A must for psych-pop garage fans. (RS)
(Creation Records, ENGLAND)

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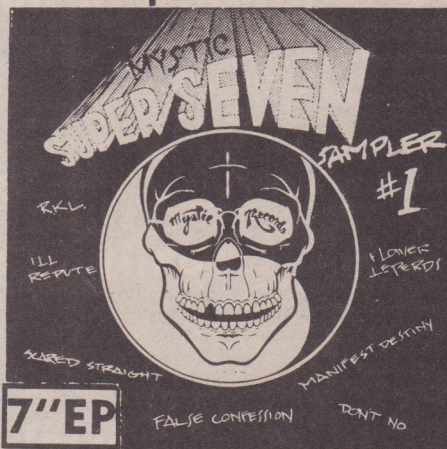
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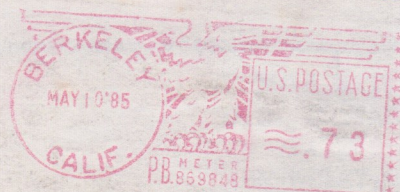


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